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Vol. 192

CZERNY

Op. 802

Practical Finger Exercises

For the Piano

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CARL CZERNY

Op. 802

Practical Finger Exercises

For the Piano

Edited by

MAX ROLLE

COMPLETE IN ONE VOLUME

G. SCHIRMER *New York/London*

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Praktische Fingerübungen.

(Practical Finger-exercises.)

Edited by
MAX ROLLE.

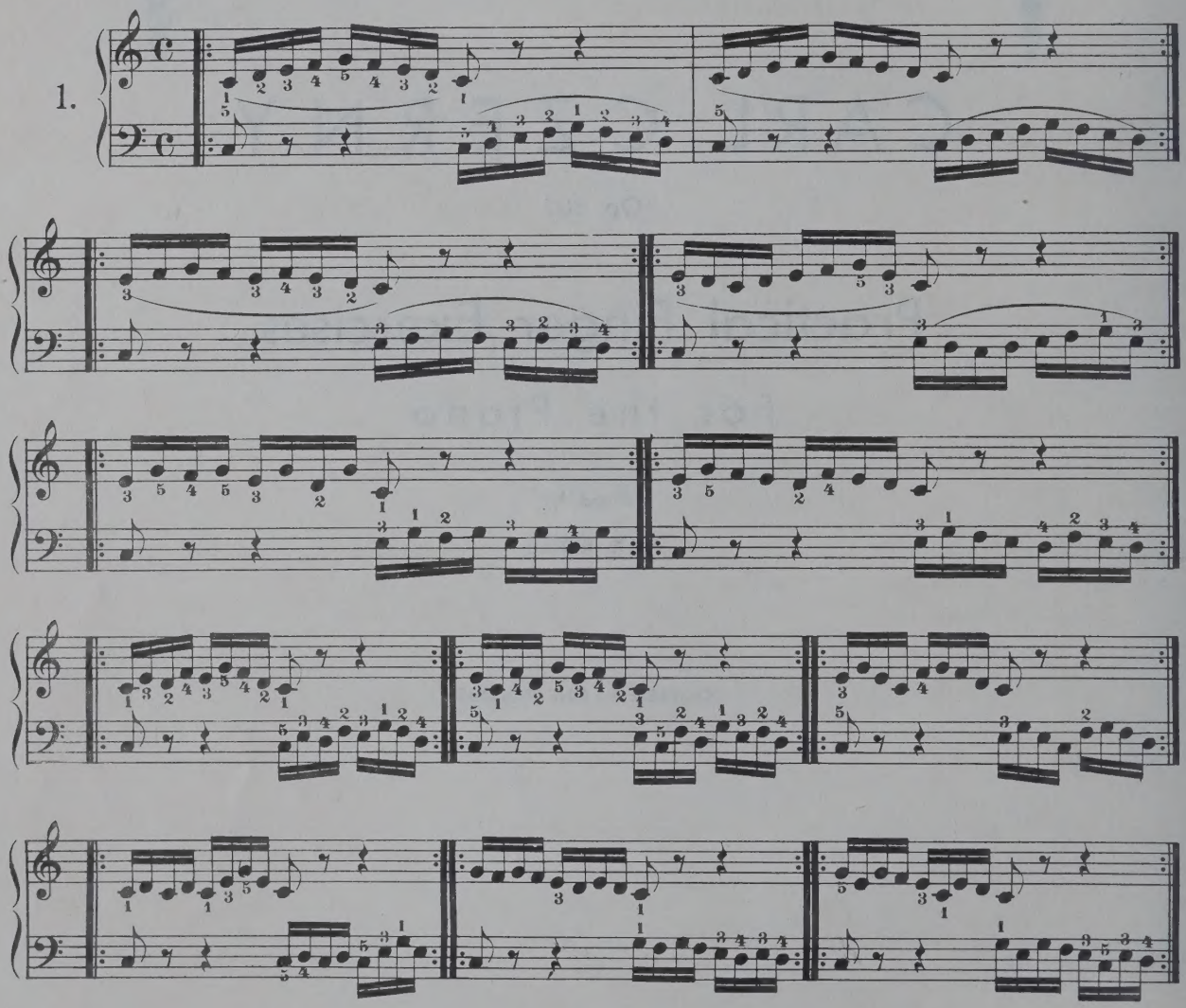
C. CZERNY. Op. 802, Book I.

Erste Abtheilung

Übungen für die 5 Finger bei stillstehender Hand und gleich gebogenen Fingern.

Section I.

Exercises for the five fingers, with quiet hand, and fingers equally bent.



In diesem ganzen Werke muss jeder durch ein Wiederholungszeichen eingeschlossene Satz wenigstens hnmal nacheinander ununterbrochen fortgespiel werden, so dass er eine fortlaufende, für sich bestehende Uebung bildet. Das Tempo ist, nach Massgabe der vermehrten Fertigkeit, täglich immer etwas schneller zu nehmen, bis man zu dem möglich höchsten Grade von Geschwindigkeit gelangt, der mit der Deutlichkeit und Genauigkeit vereinbar ist.

Throughout this work, each division enclosed between the signs of repetition must be played through at least ten times, one after another, without interruption, so as to form one continuous exercise. The tempo is to be taken somewhat quicker daily, according to increasing skill, in order to attain the highest possible degree of velocity compatible with clearness and accuracy.

CARL CZERNY.

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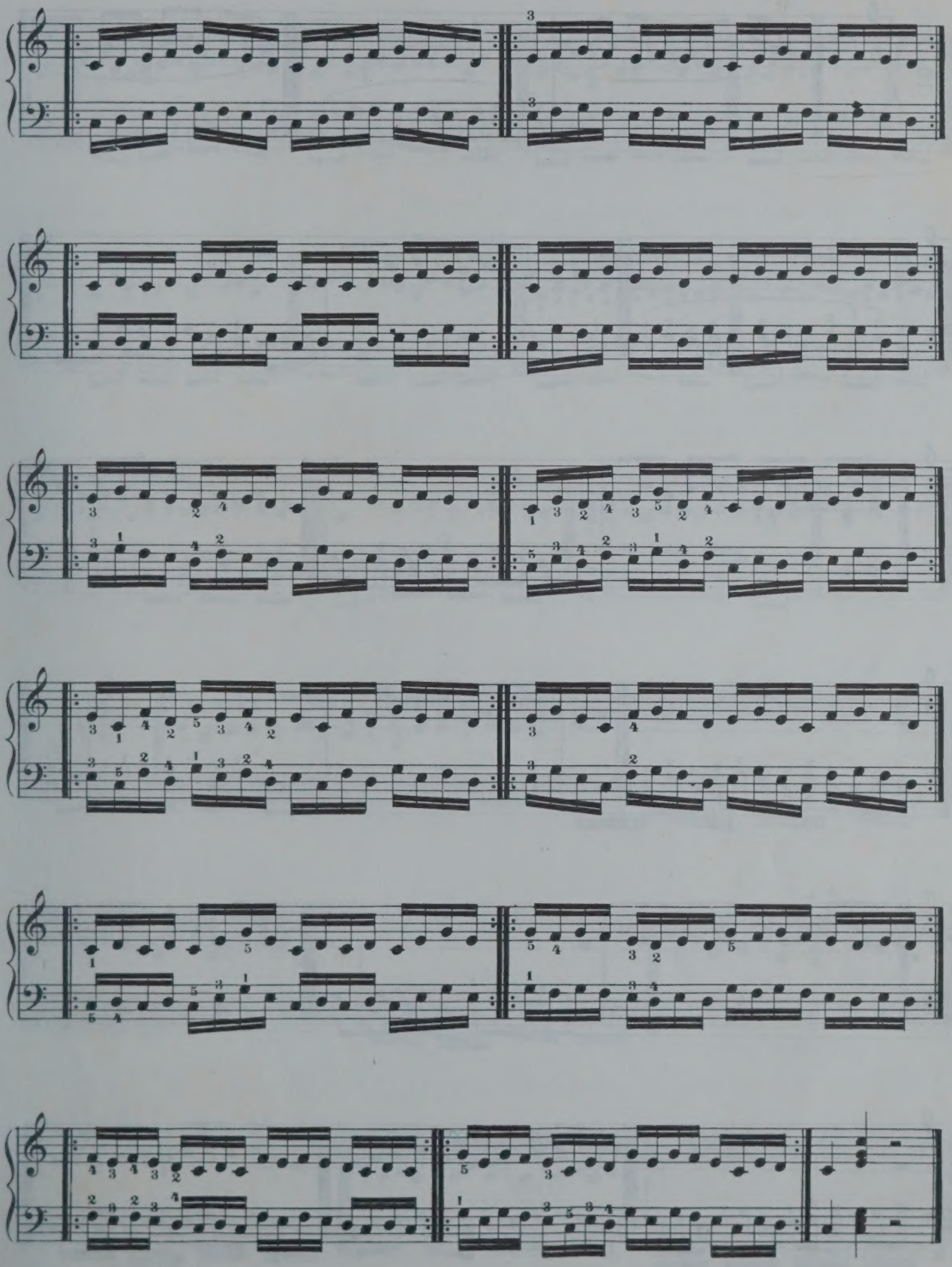
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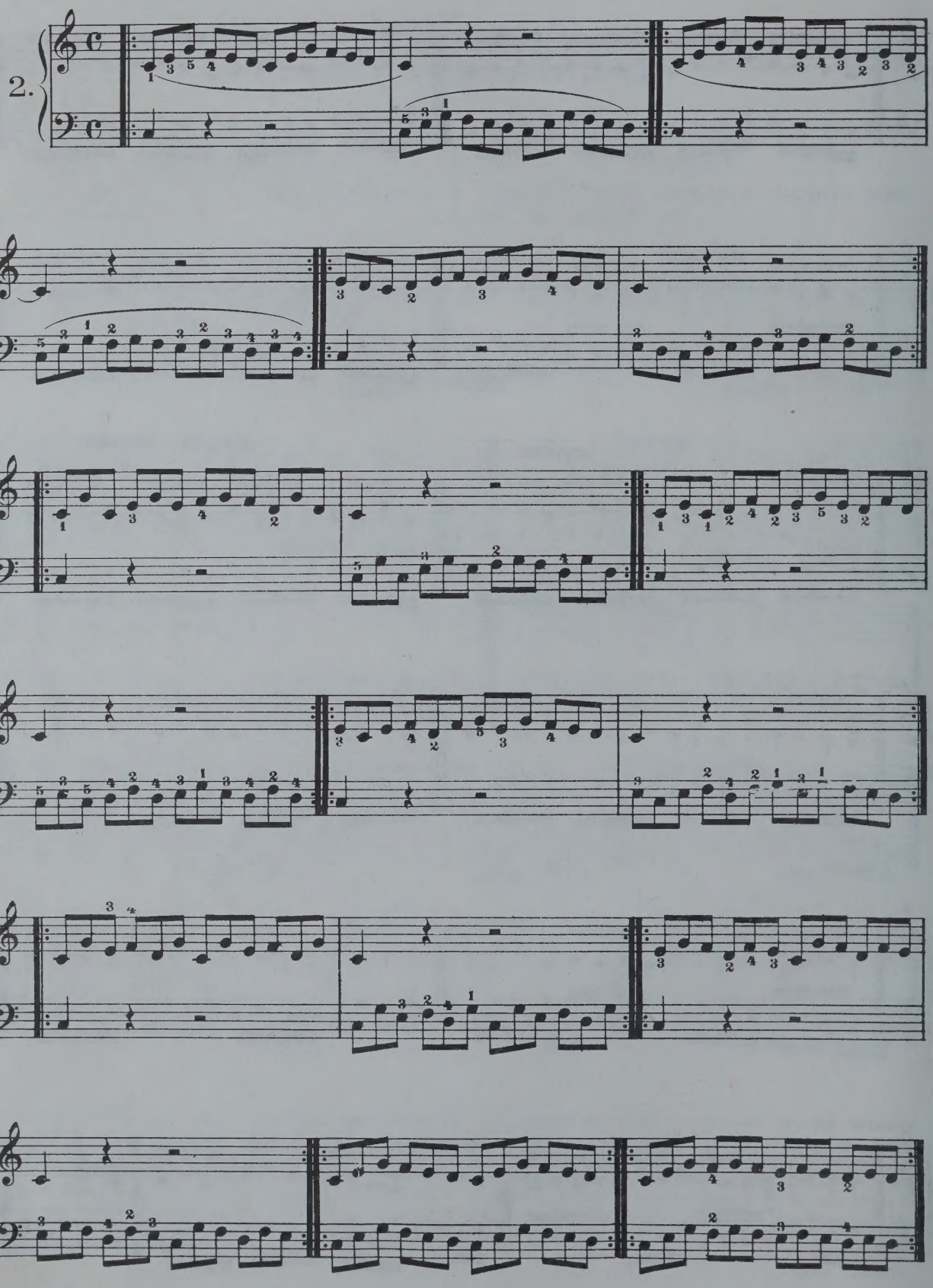
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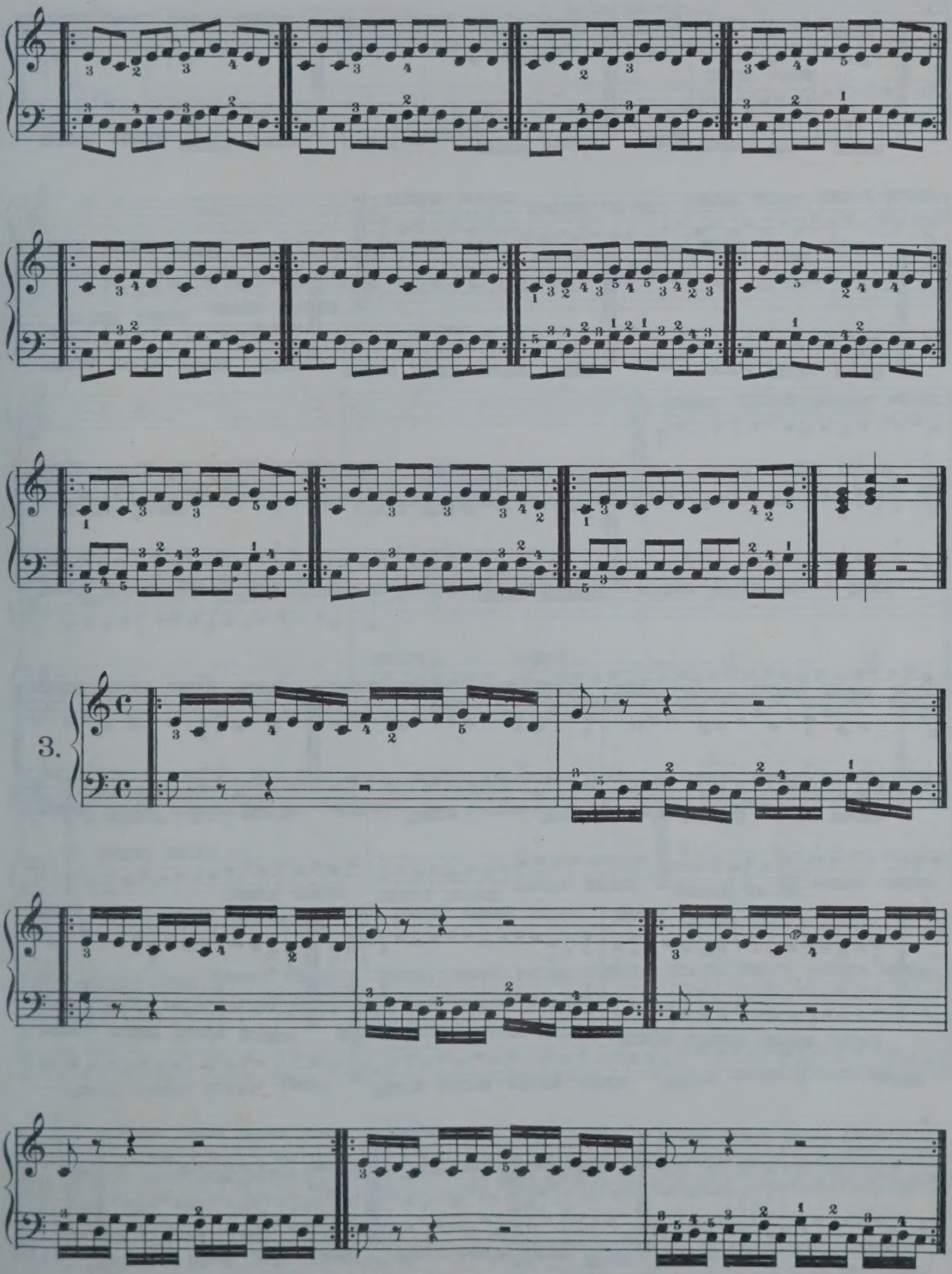
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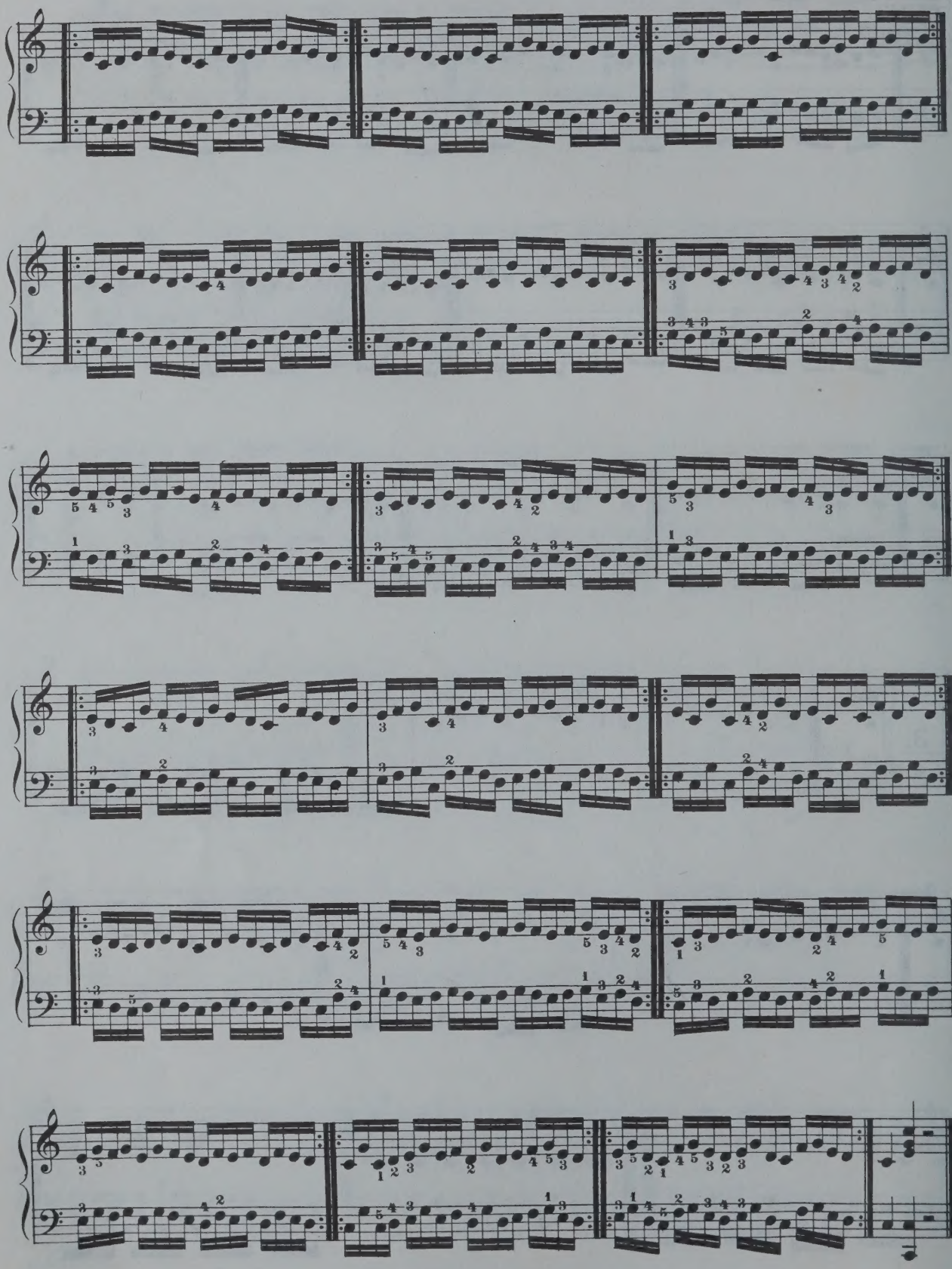

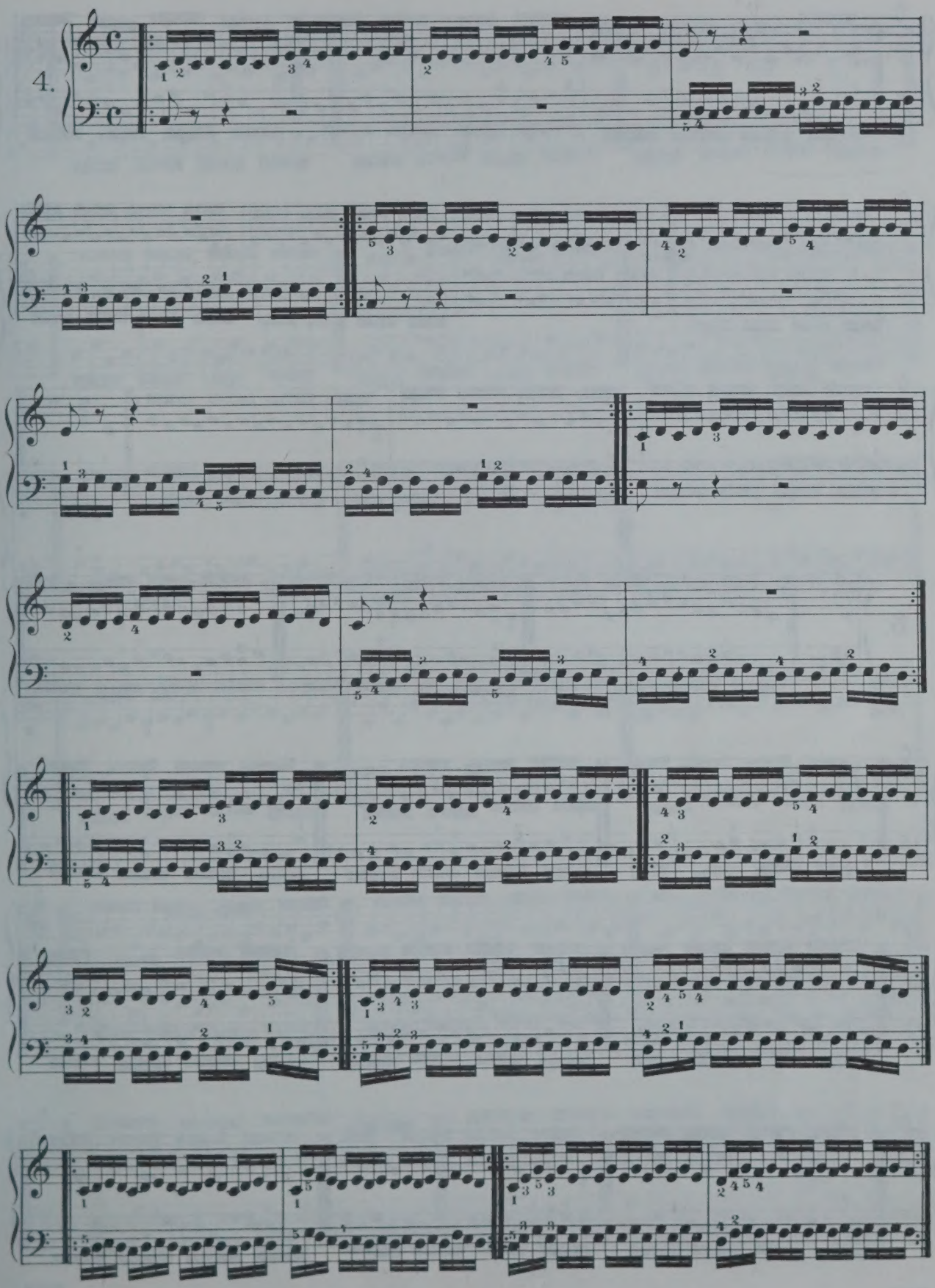
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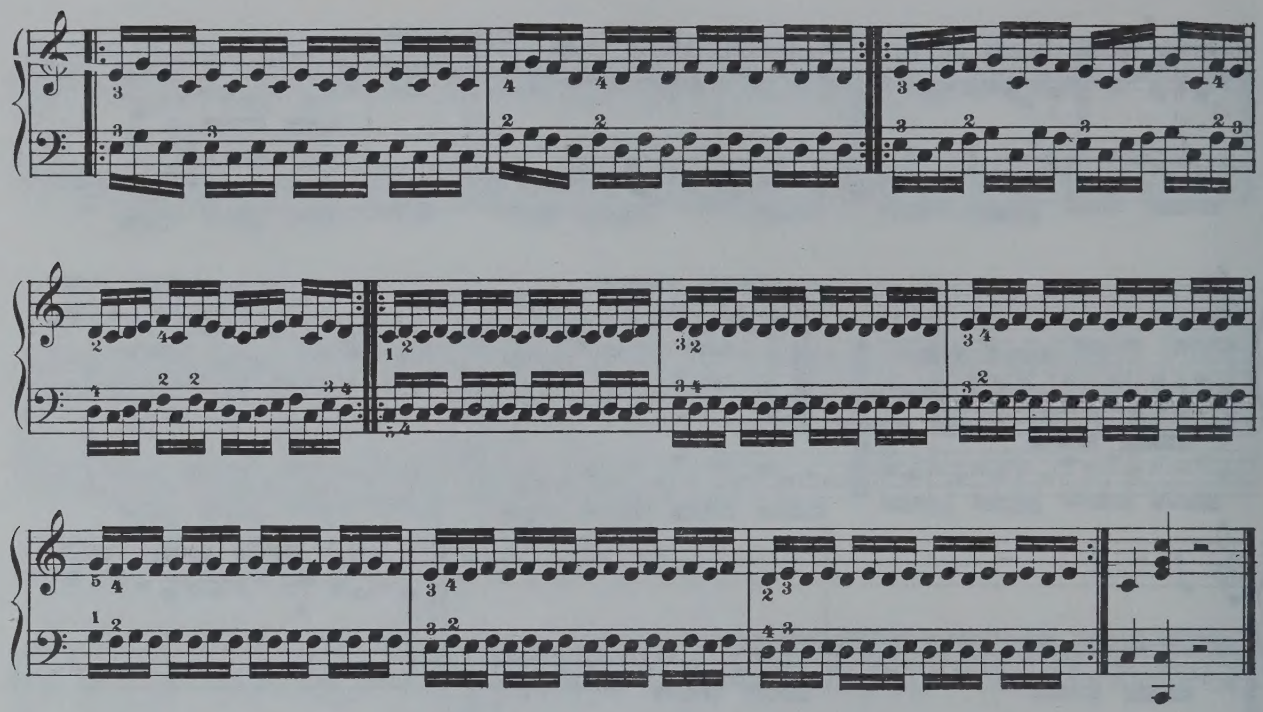

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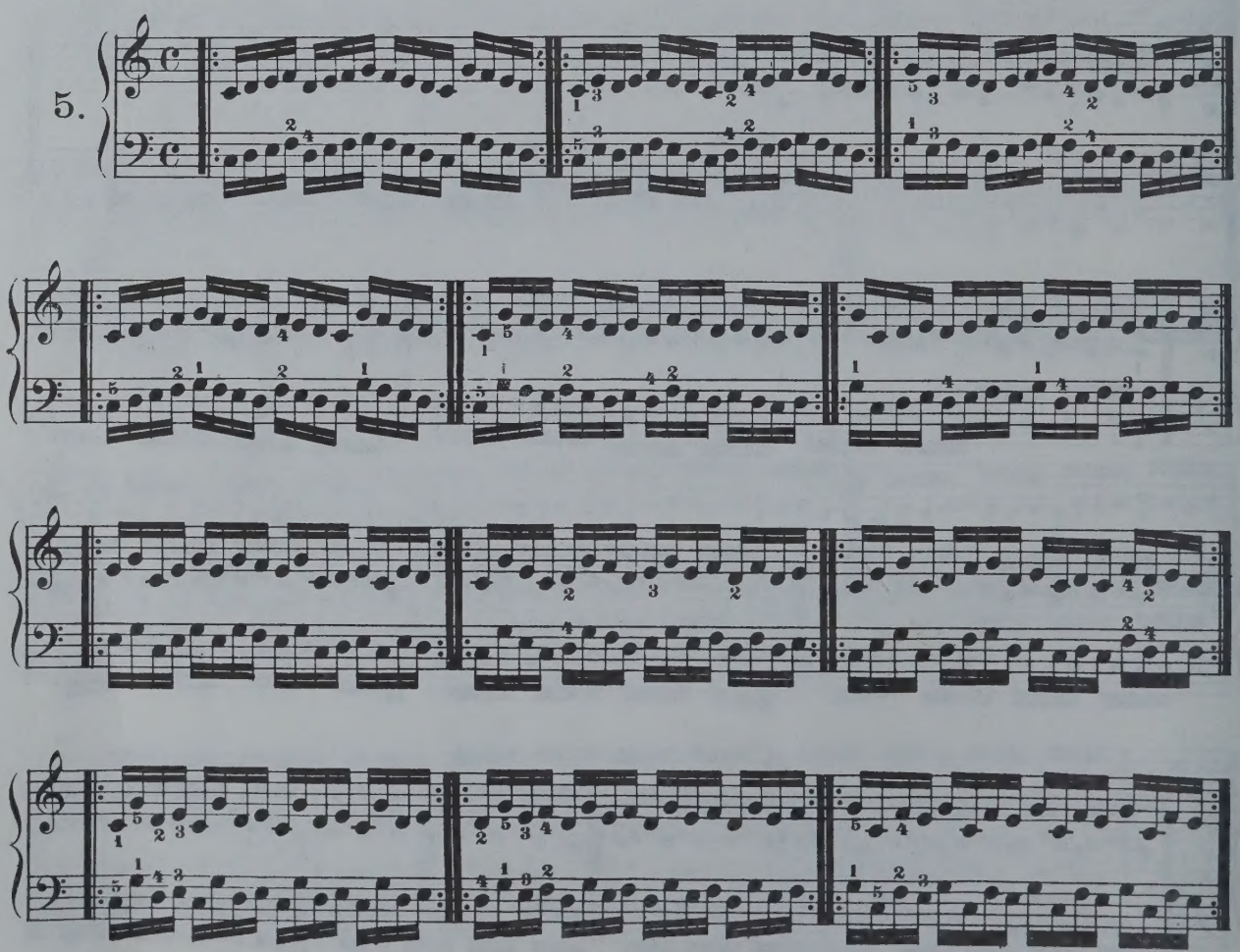

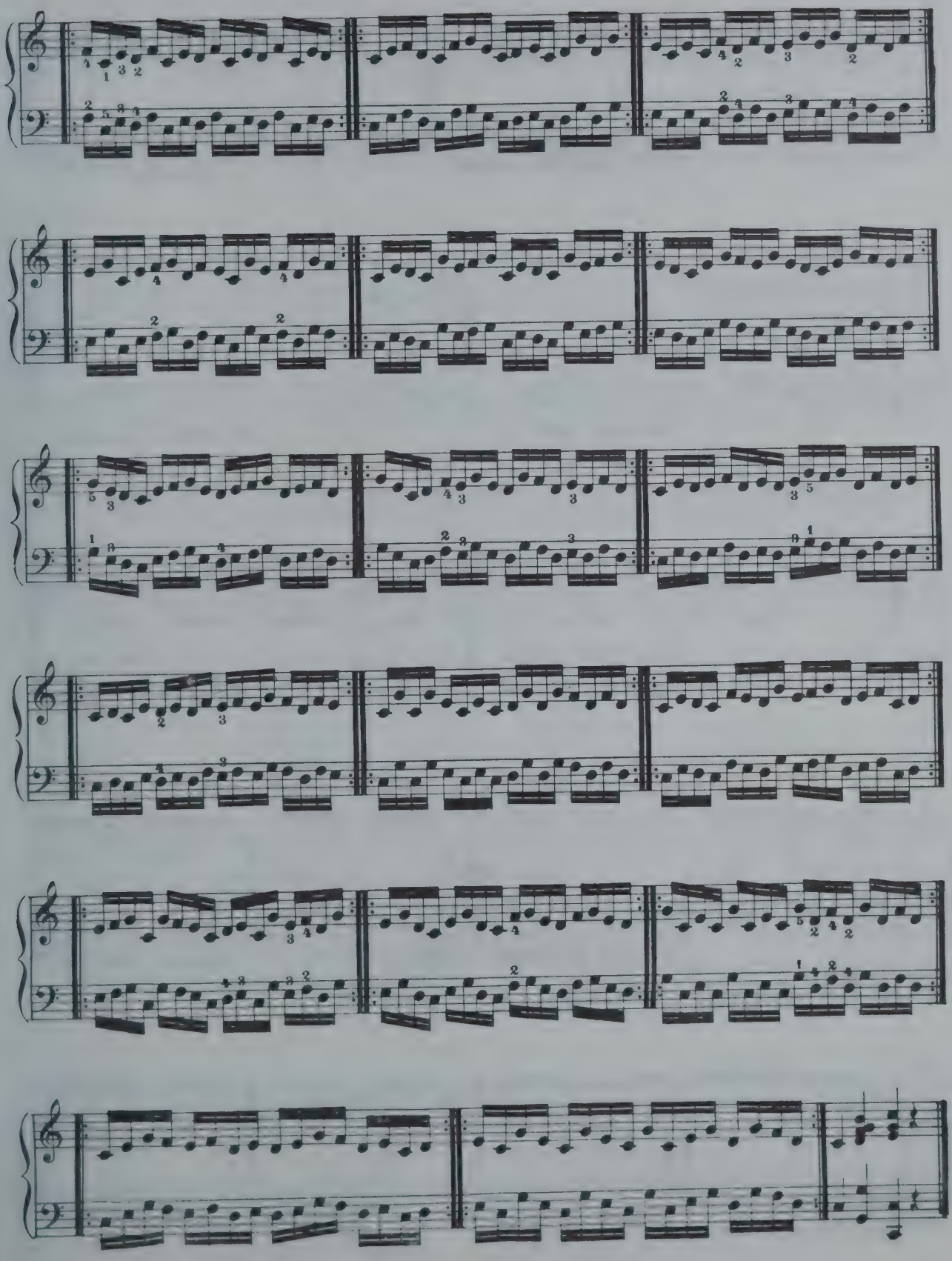

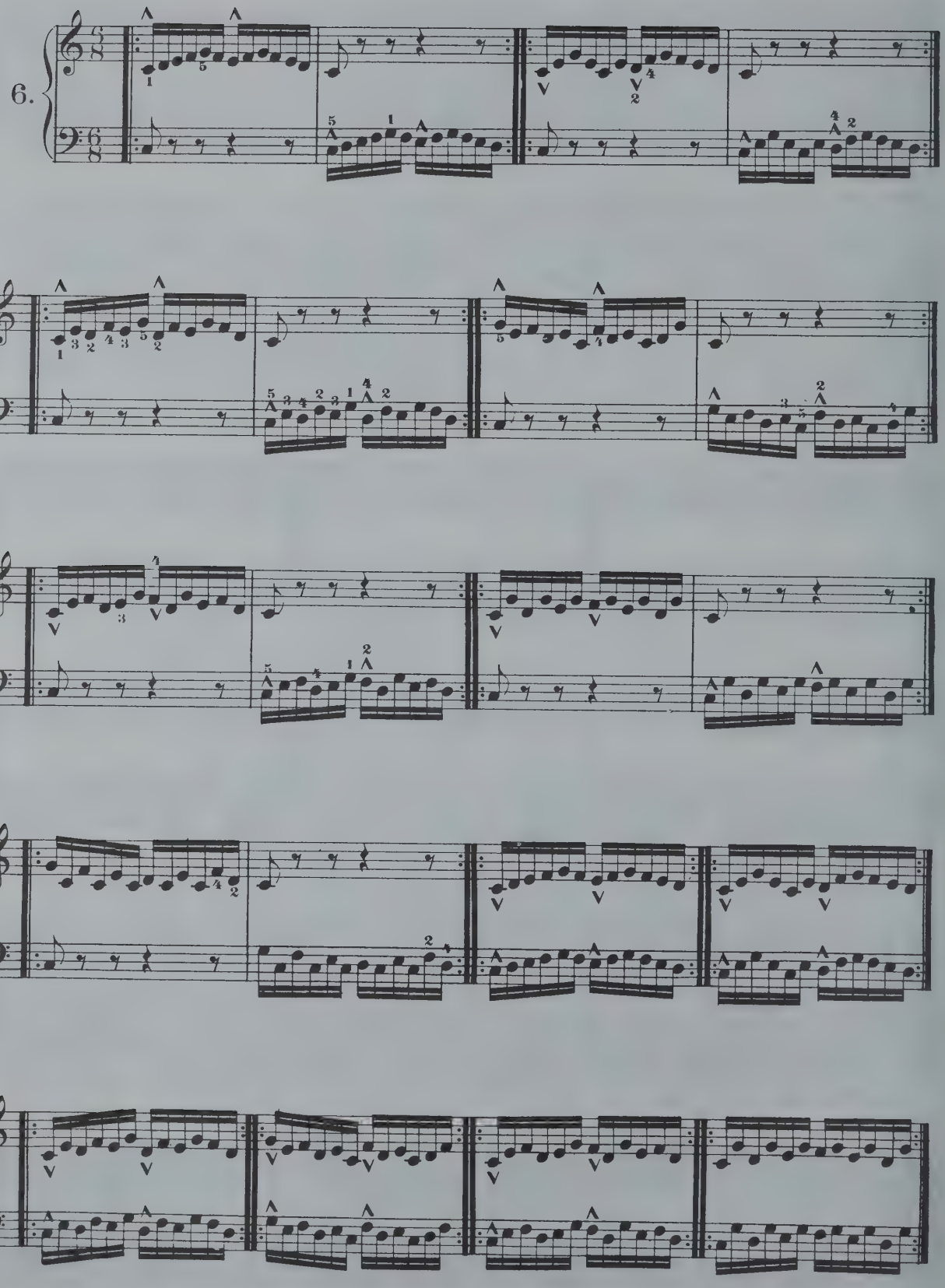
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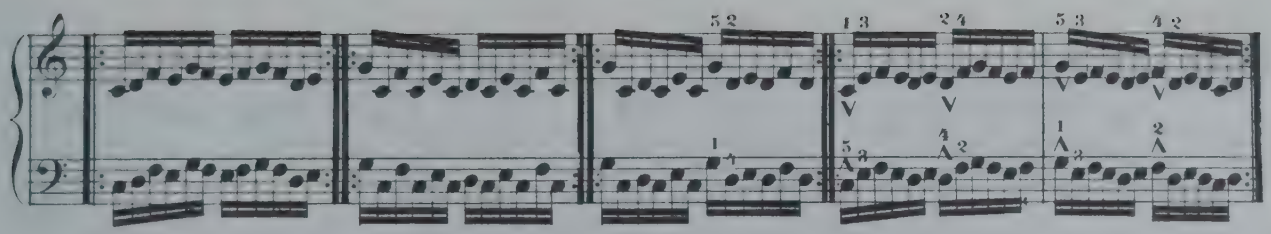
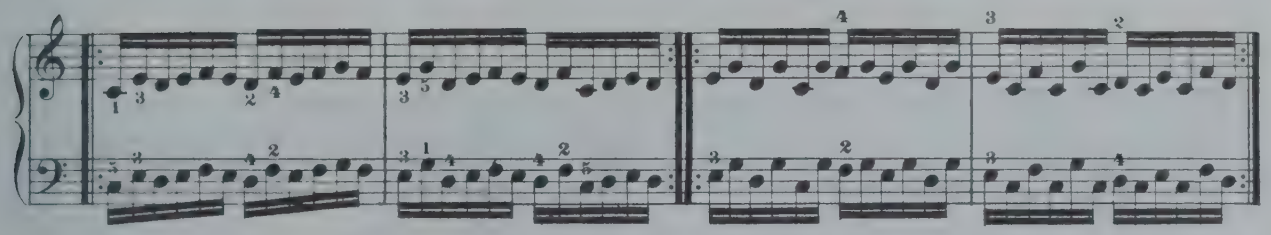
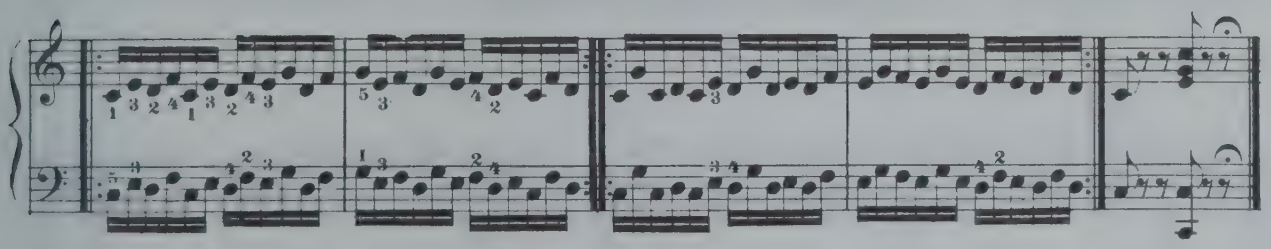
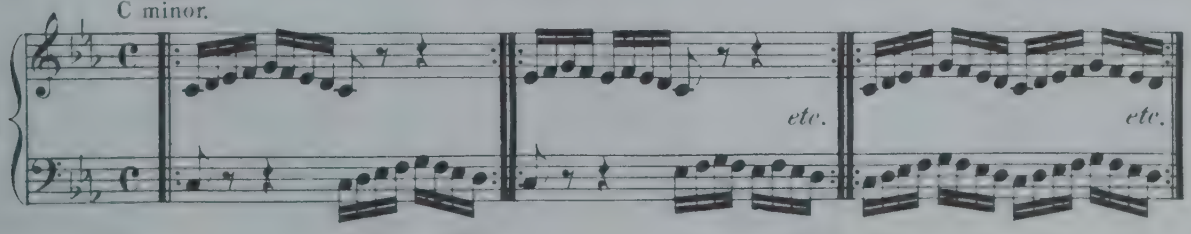



Alle vorhergehenden Uebungen sind später mit demselben Fingersatze in andern Tonarten zu exerzieren, wobei dieselbe ruhige Handhaltung und Deutlichkeit des Anschlags der einzelnen Finger zu beobachten ist, z. B.:

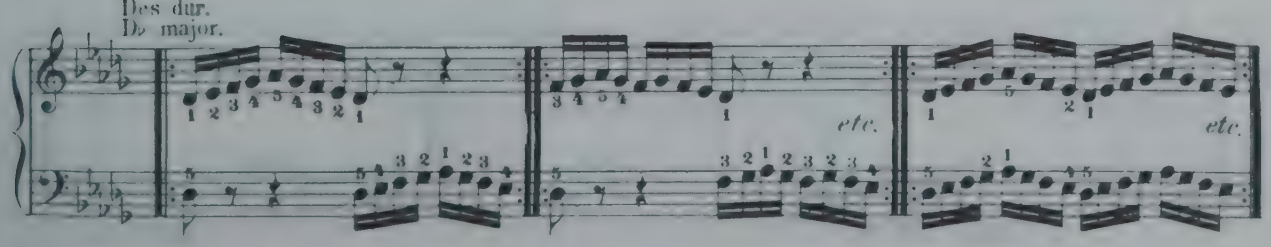
All the foregoing exercises must later be practised with the same fingering in other keys, in which the same steadiness of the hand, and precision of touch of each finger, must be observed; for example:

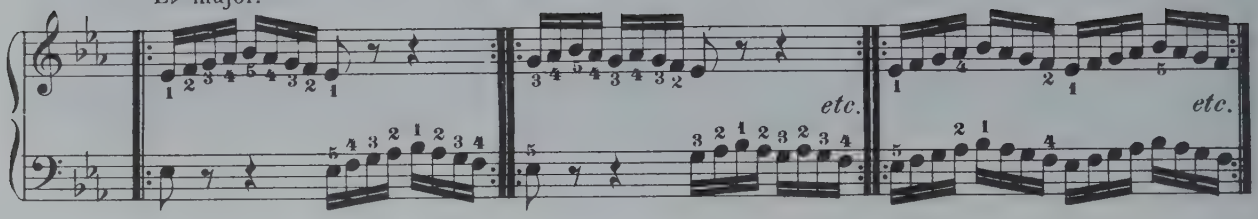
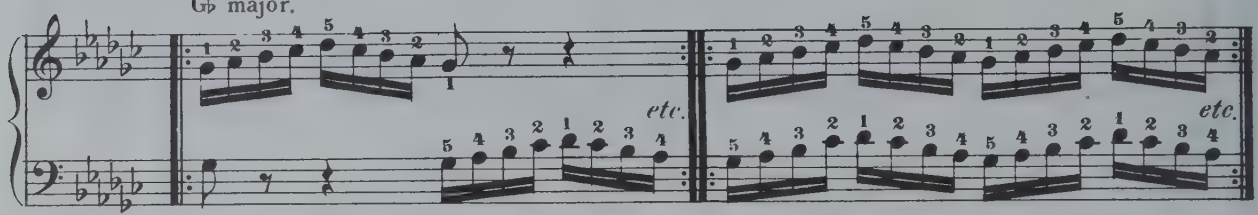
C moll.
C minor.

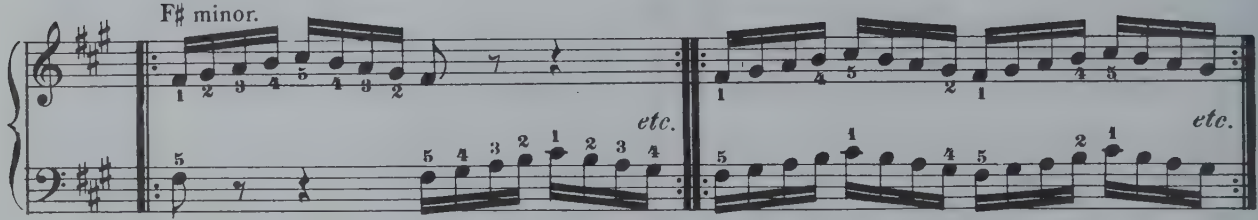
7.



Des dur.
D♭ major.



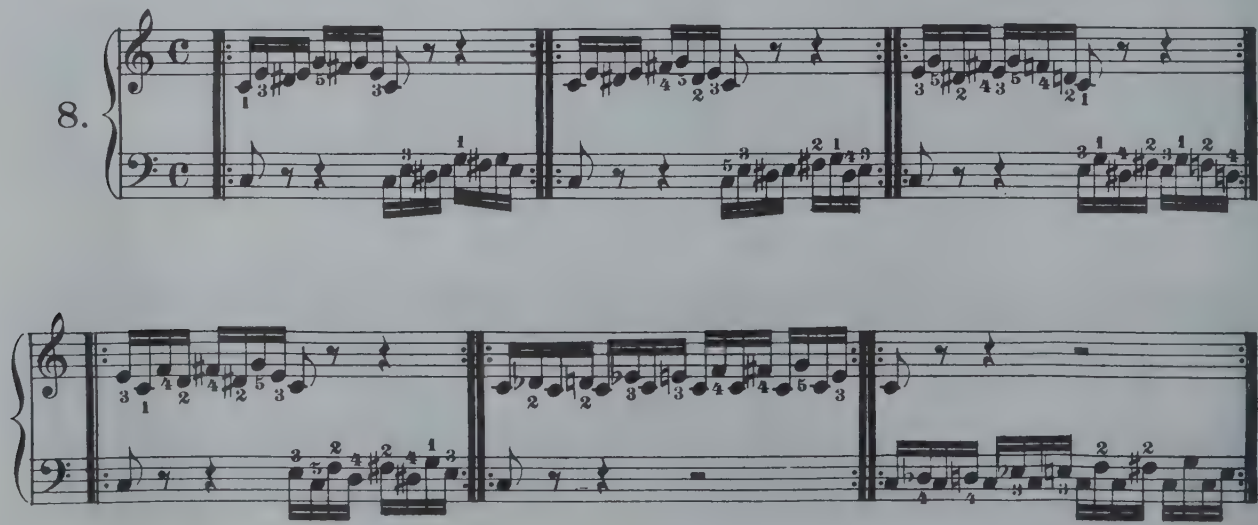
Es dur.
E♭ major.

Ges dur.
G♭ major.

Fis moll.
F♯ minor.

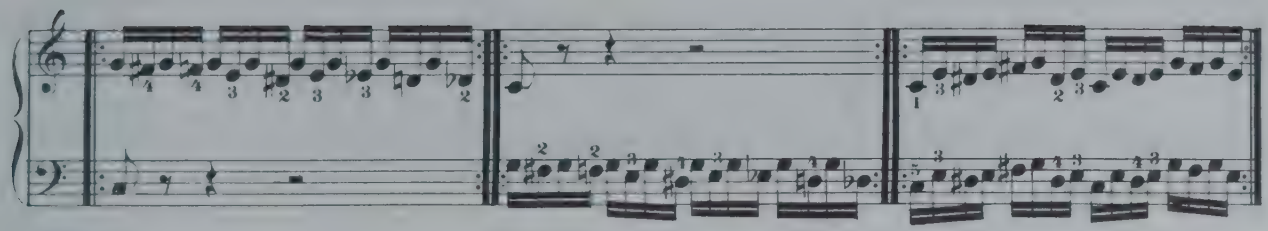


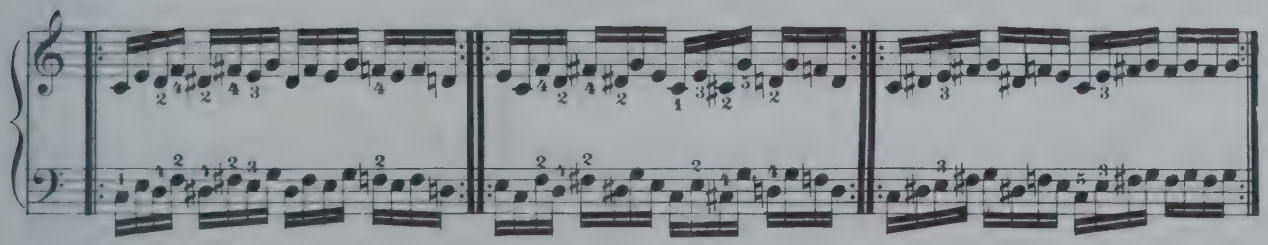
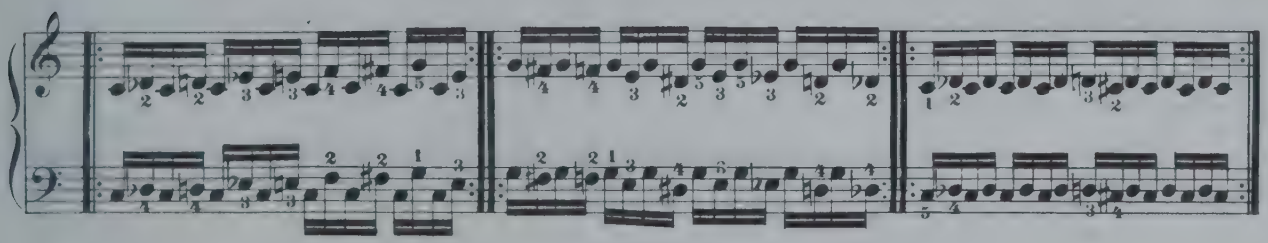
Uebungen derselben Gattung mit Benutzung der Obertasten.

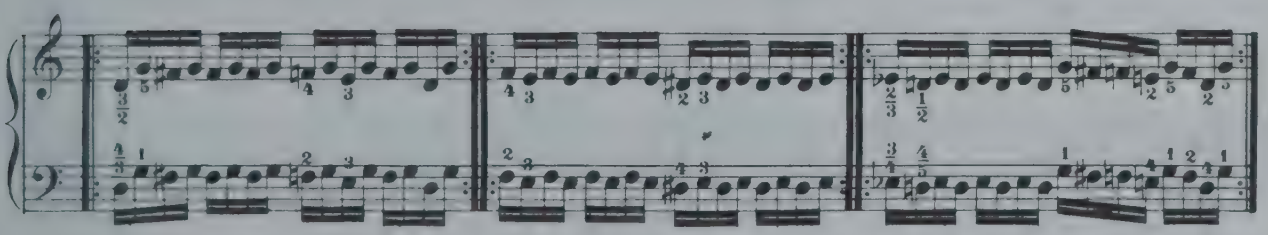
Exercises of the same kind, employing the black keys.

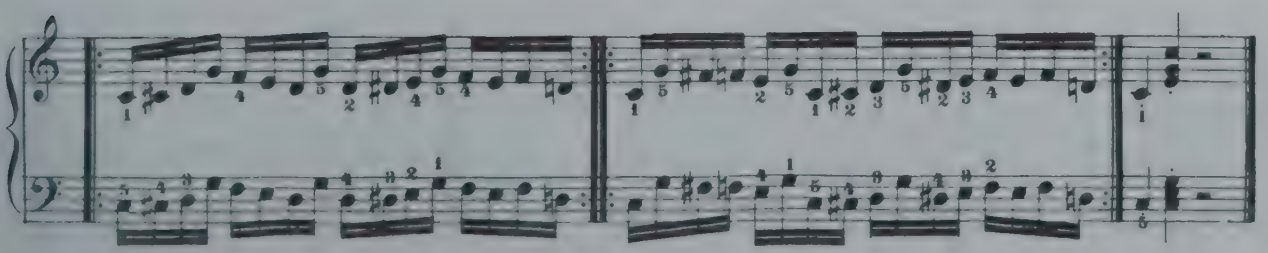
8.









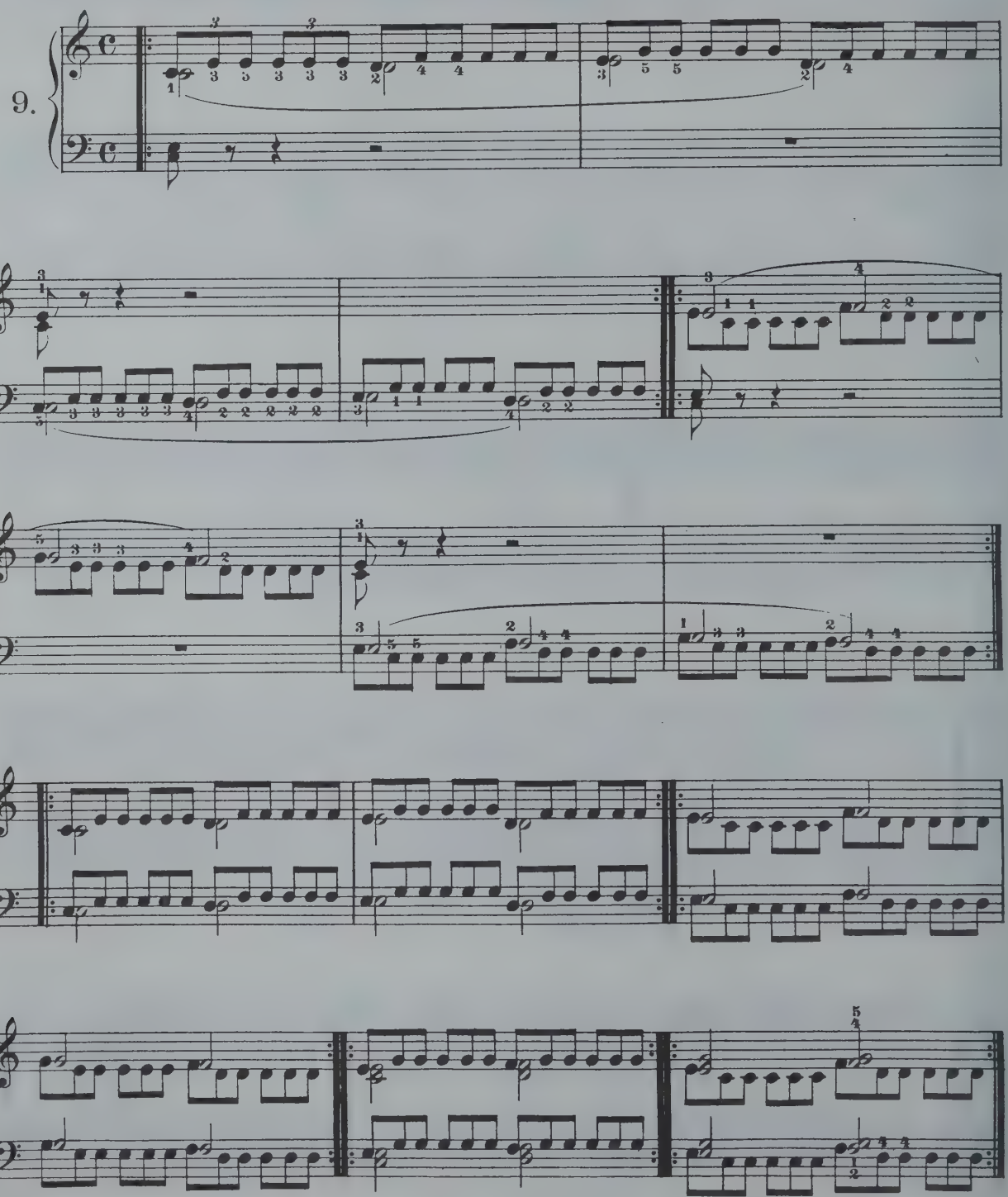


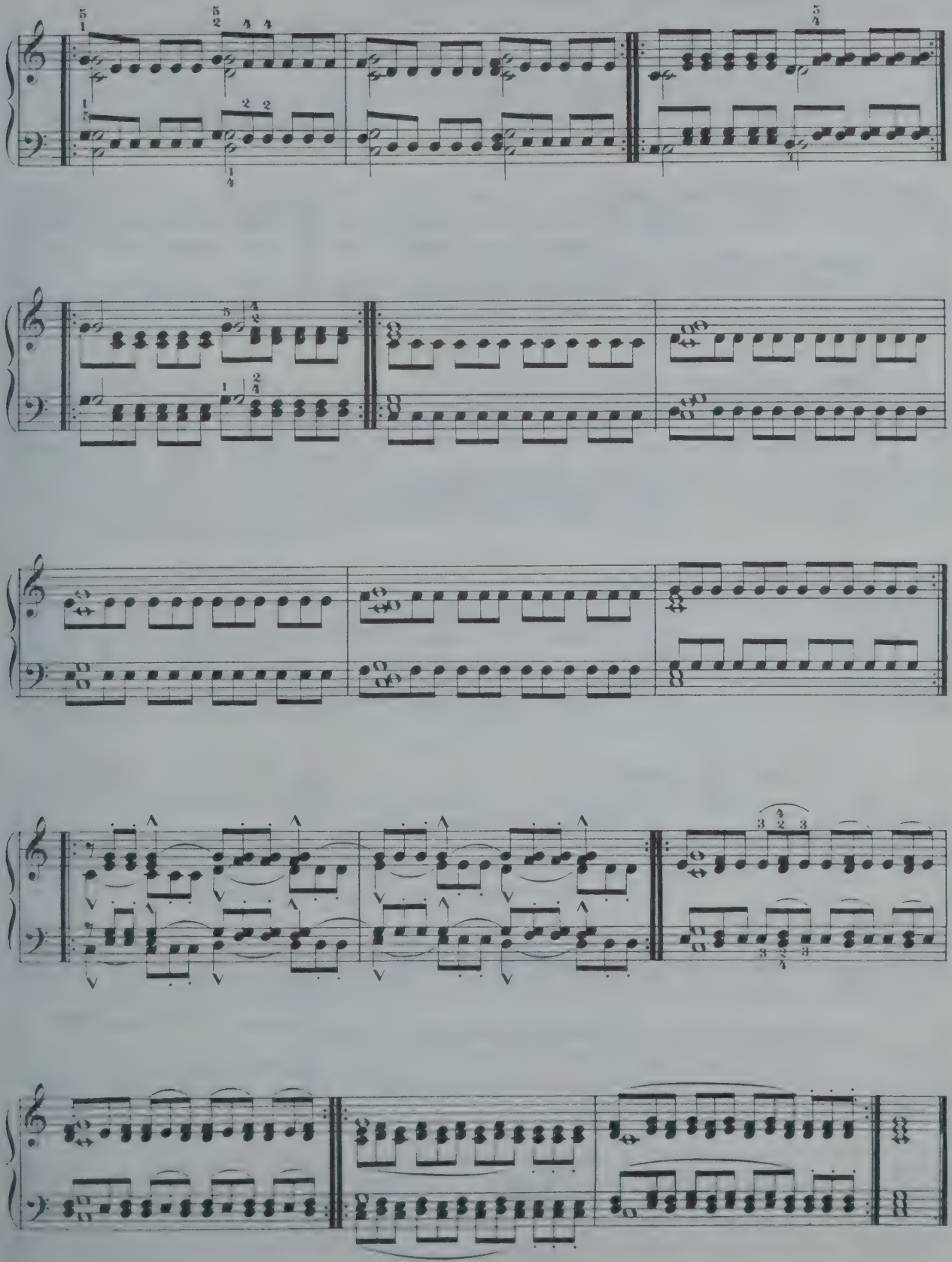
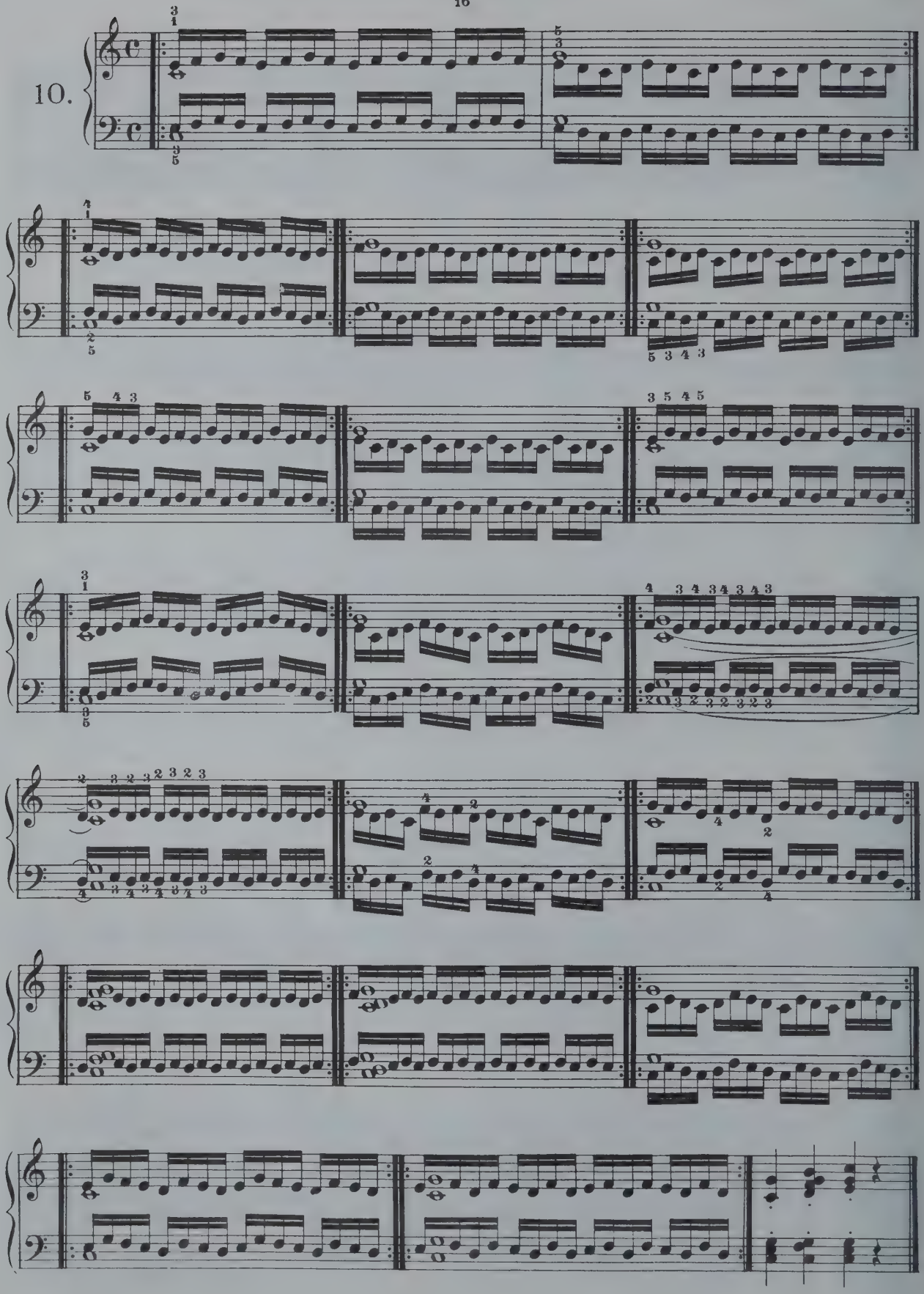
Zweite Abtheilung.

Die Unabhängigkeit einzelner Finger während gehaltener Tasten bei ruhiger Hand.

Section II.

The independence of each individual finger, while holding keys with quiet Hand.





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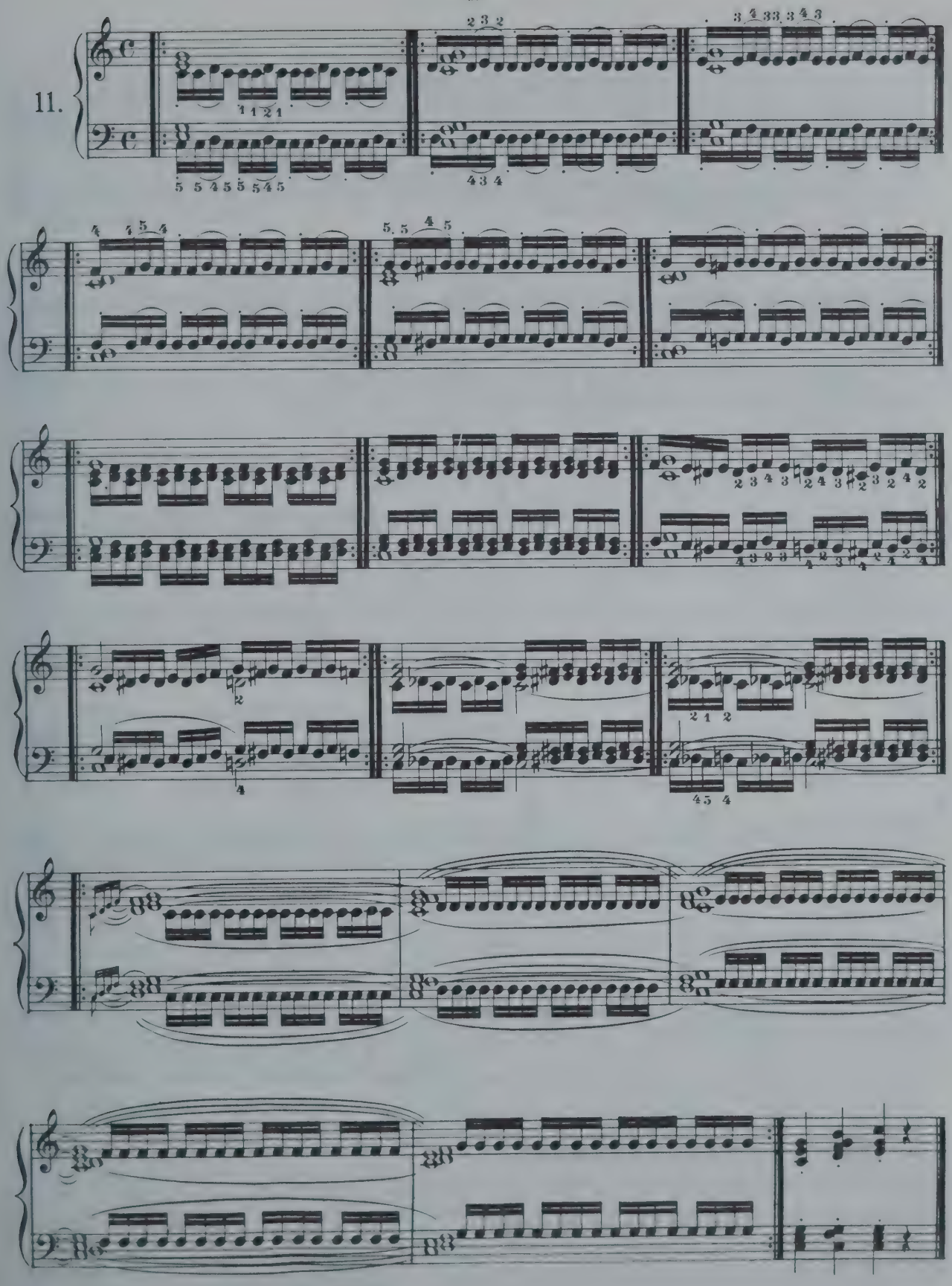
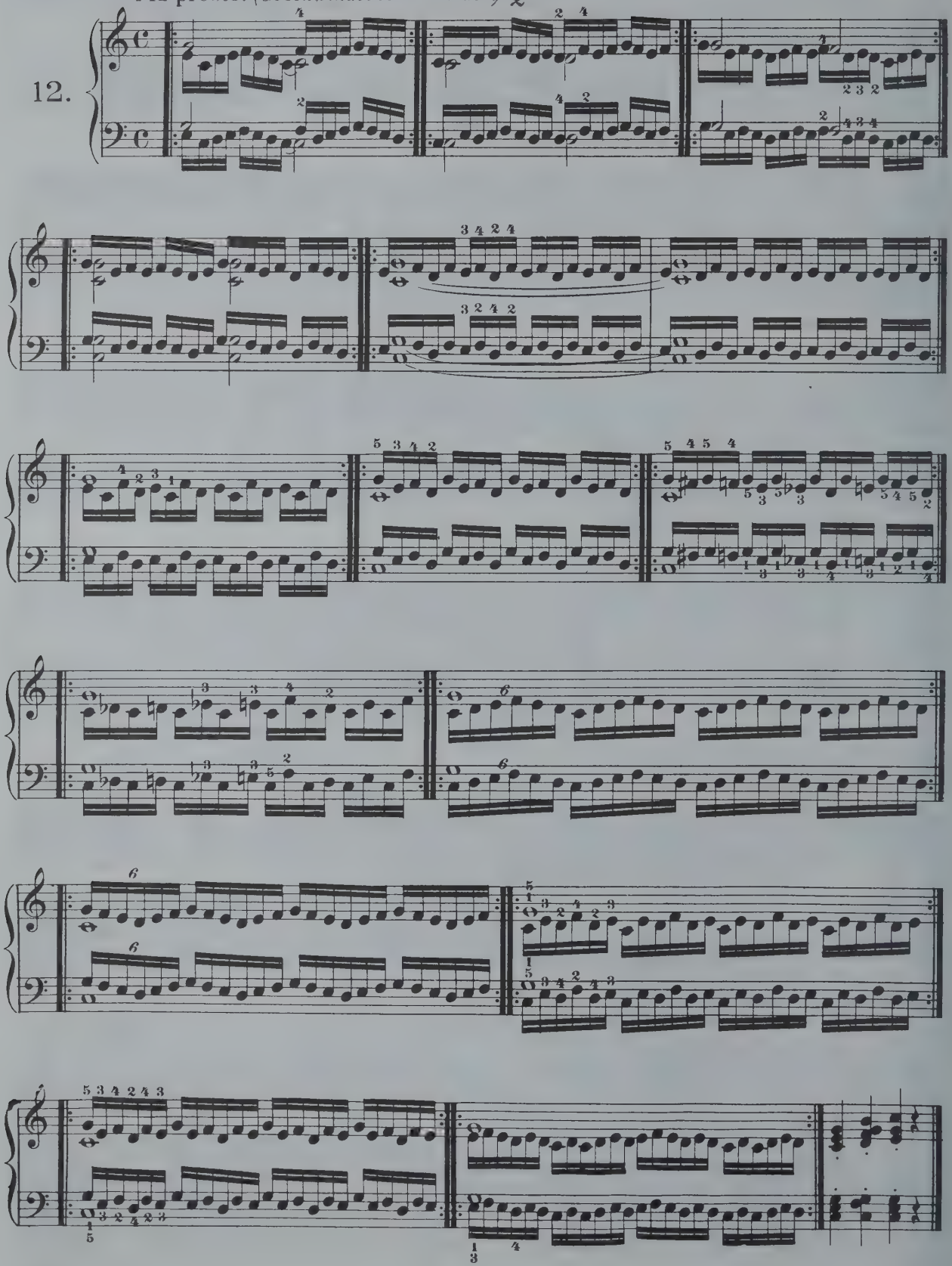

11.

Più presto. *(Geschwinderes Zeitmass.)* Quicker.

12.



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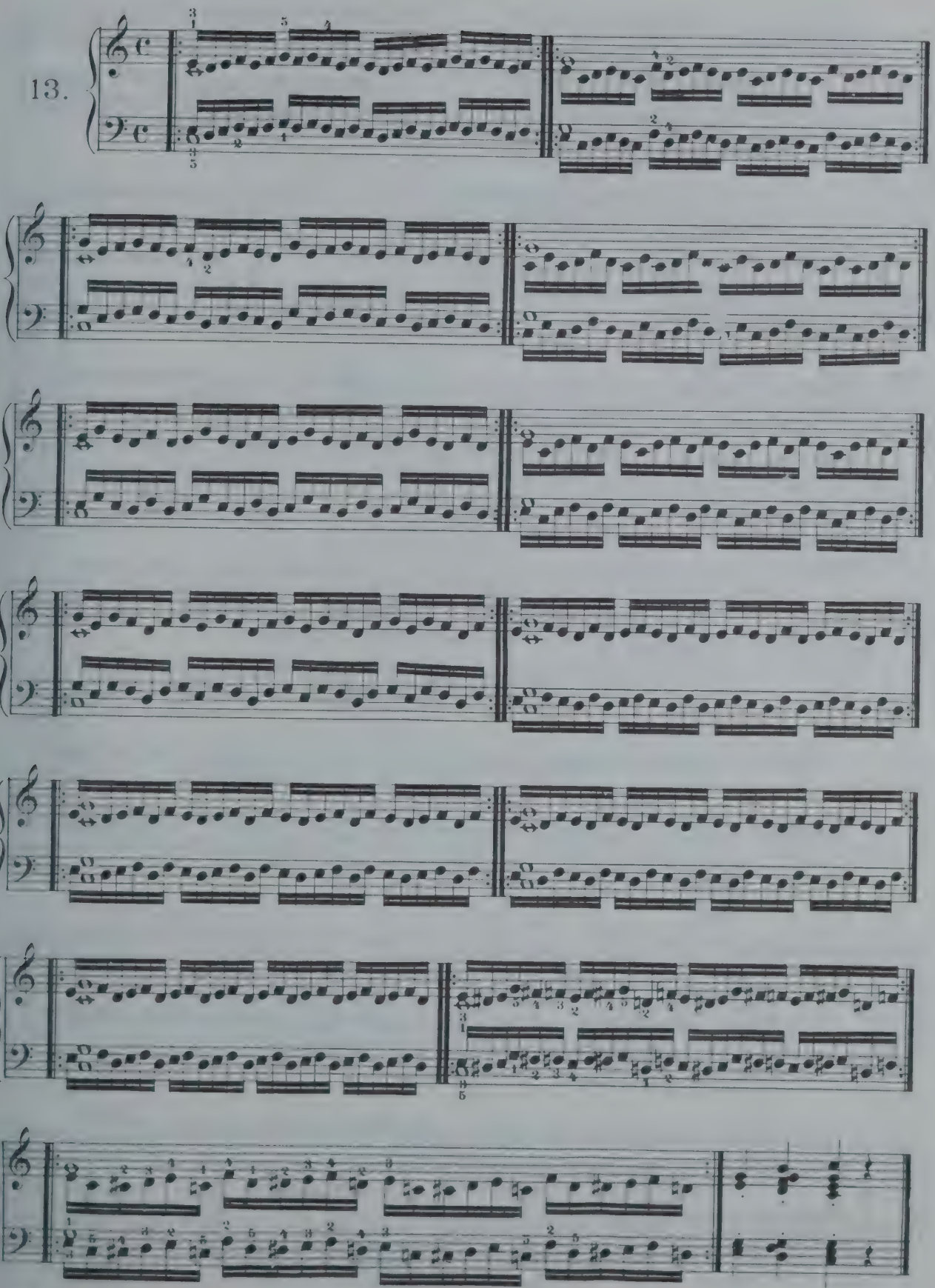

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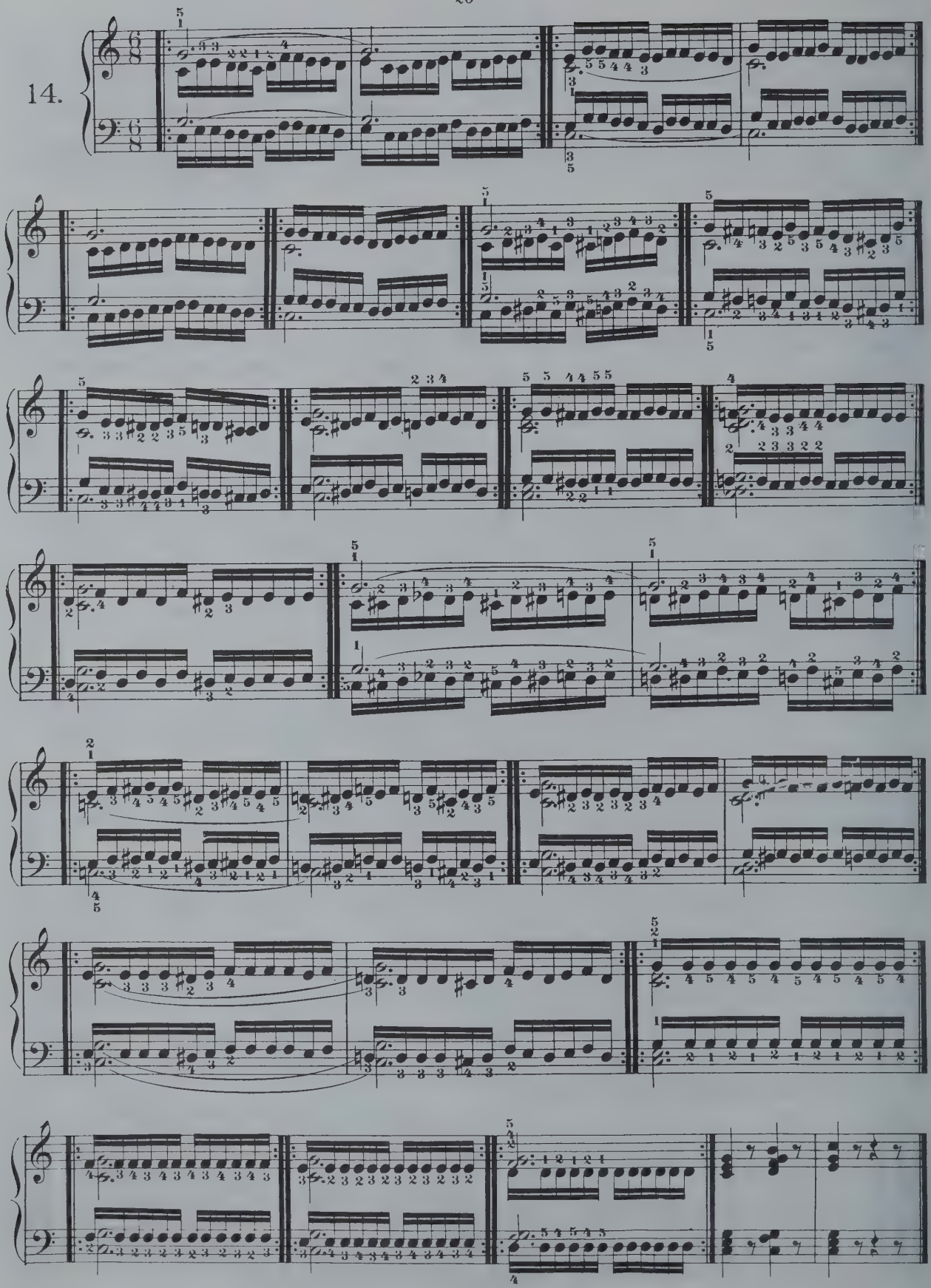
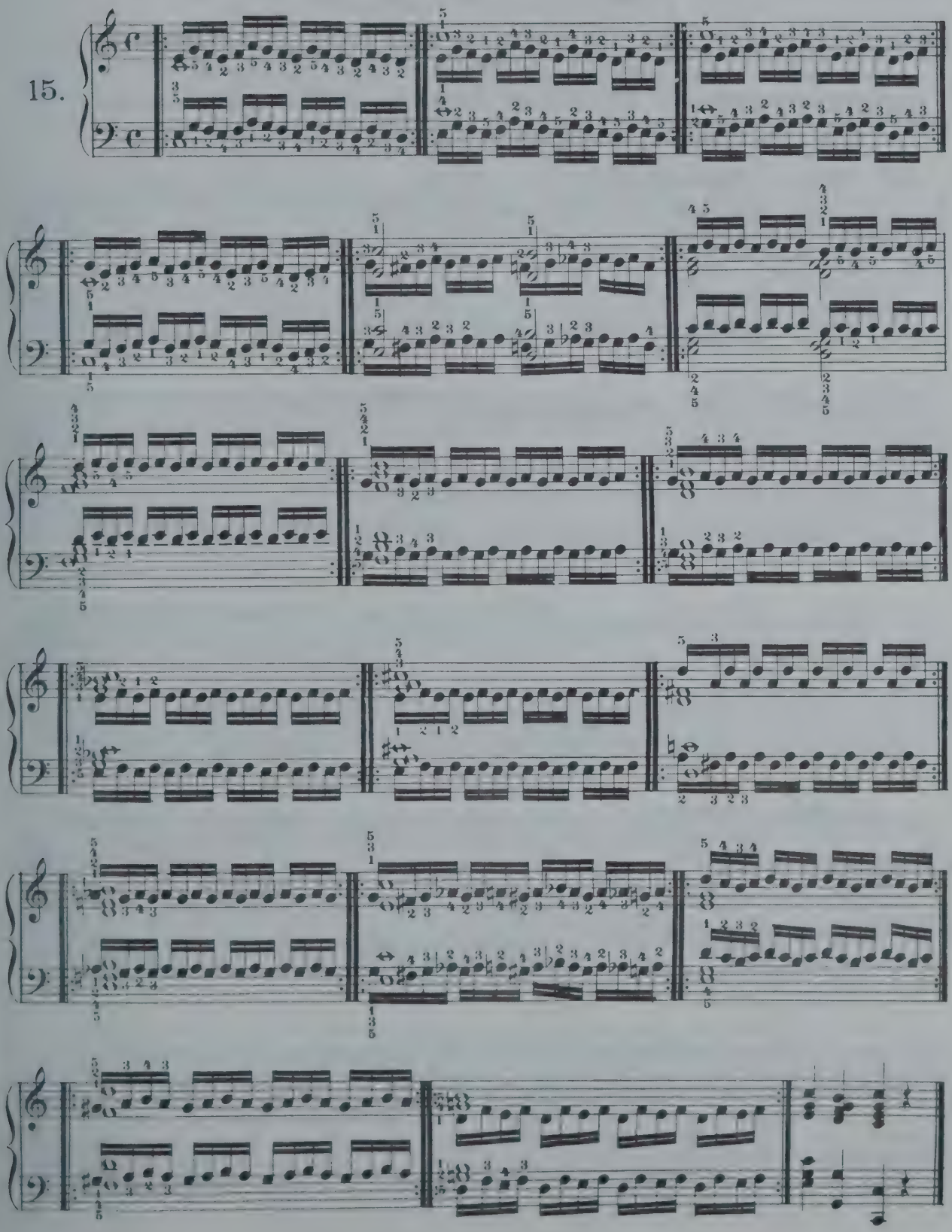


Dasselbe in weiterer Ausdehnung. | The same in greater extension.

15.



Praktische Fingerübungen.

Practical Finger-exercises.

Edited by
MAX ROLLE.

C. CZERNY. Op. 802, Book II.

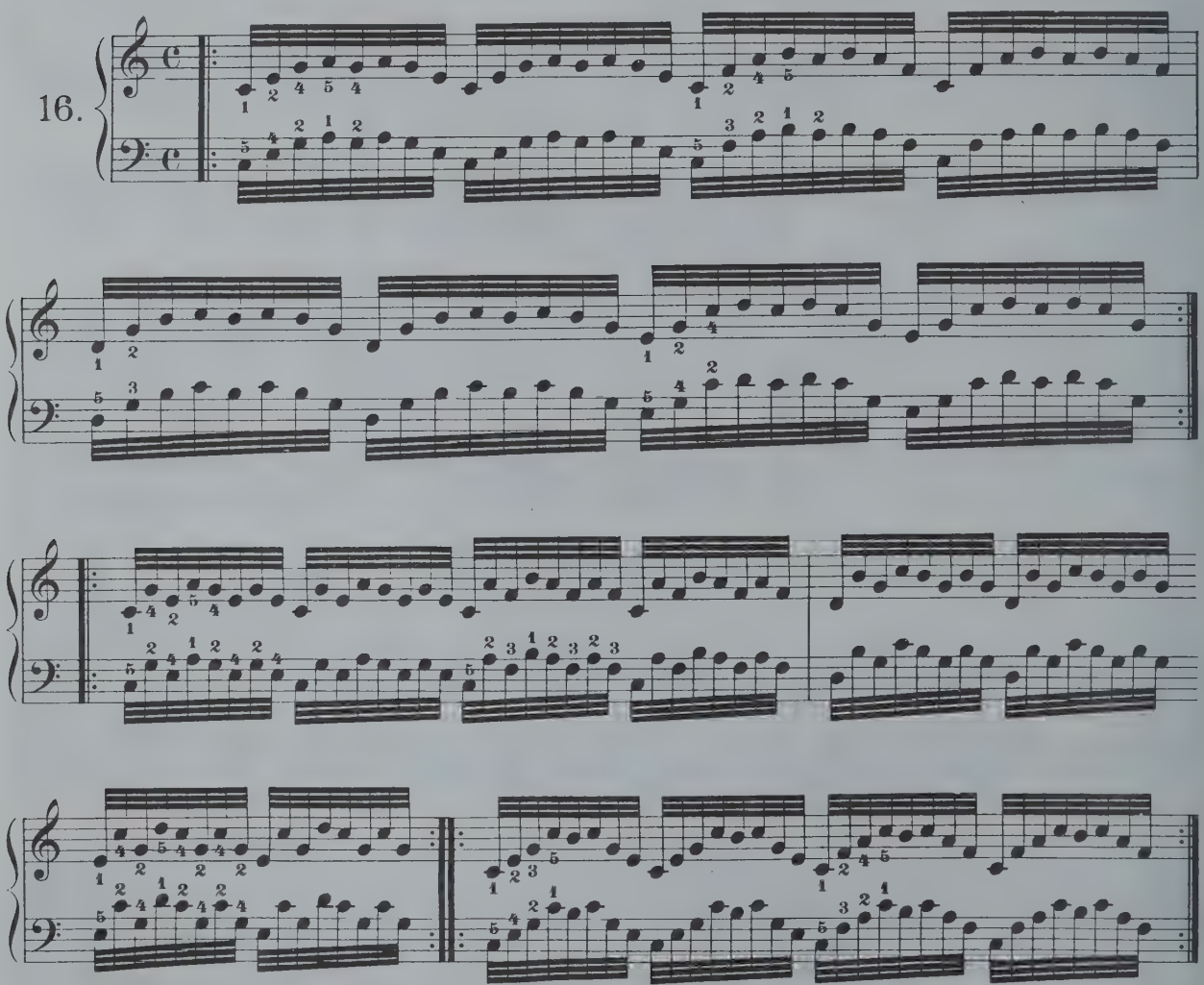
Dritte Abtheilung.

Figuren von grösserem Umfange ohne Untersetzung des Daumens, bei möglichst ruhiger Hand.

Section III.

Passages of greater extension, without passing the thumb under, and with the hand as steady as possible.

16.



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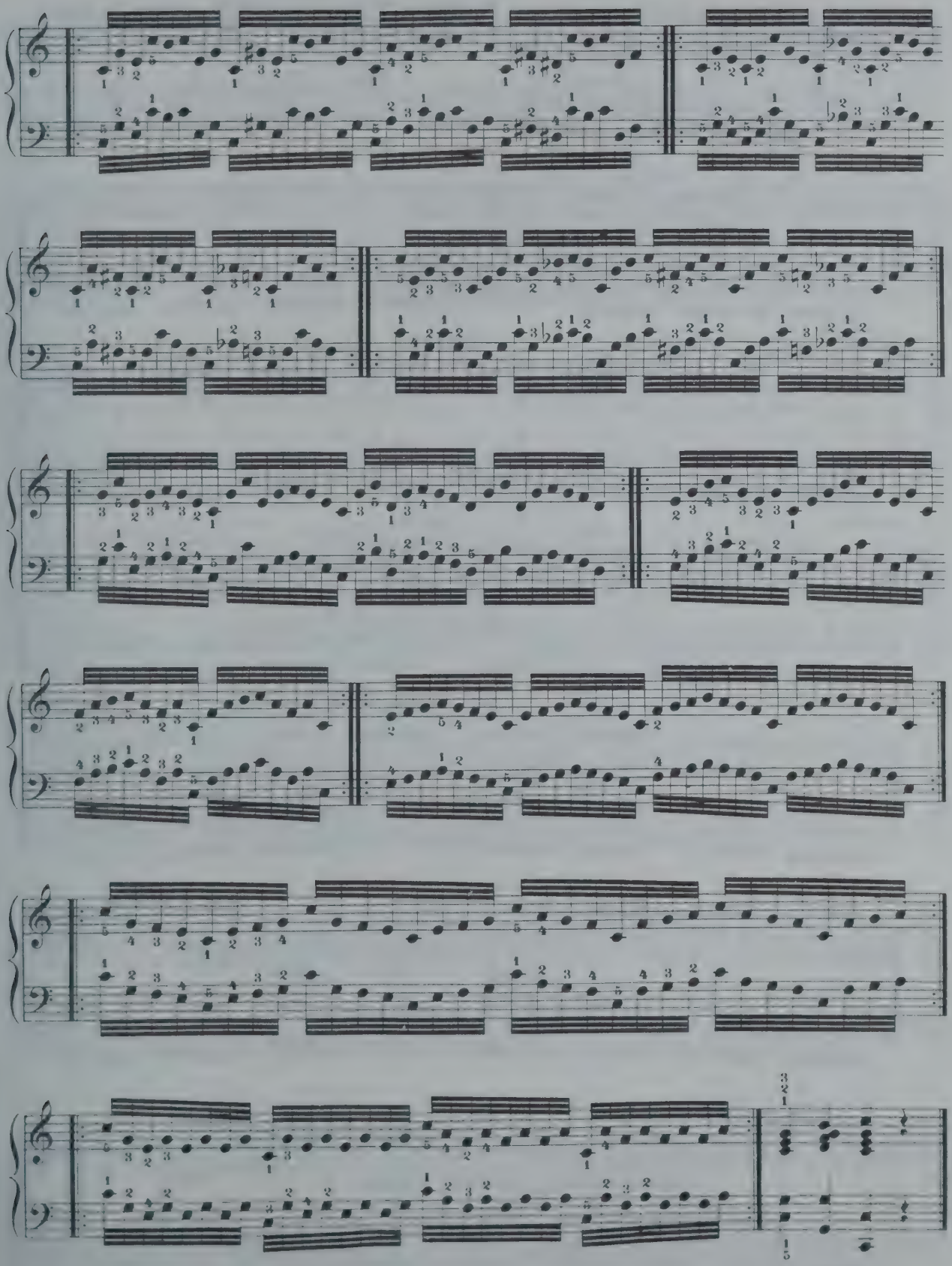

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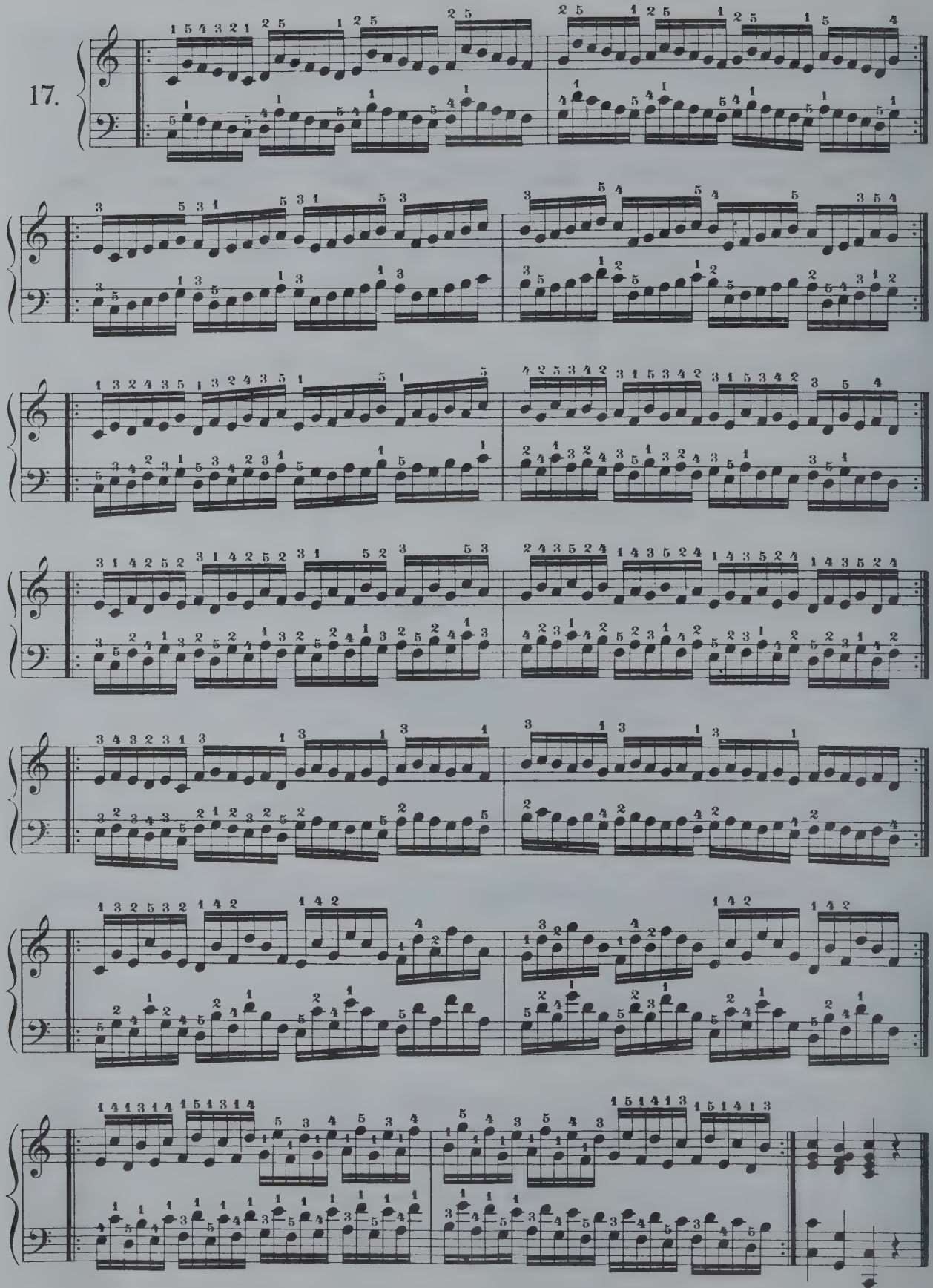
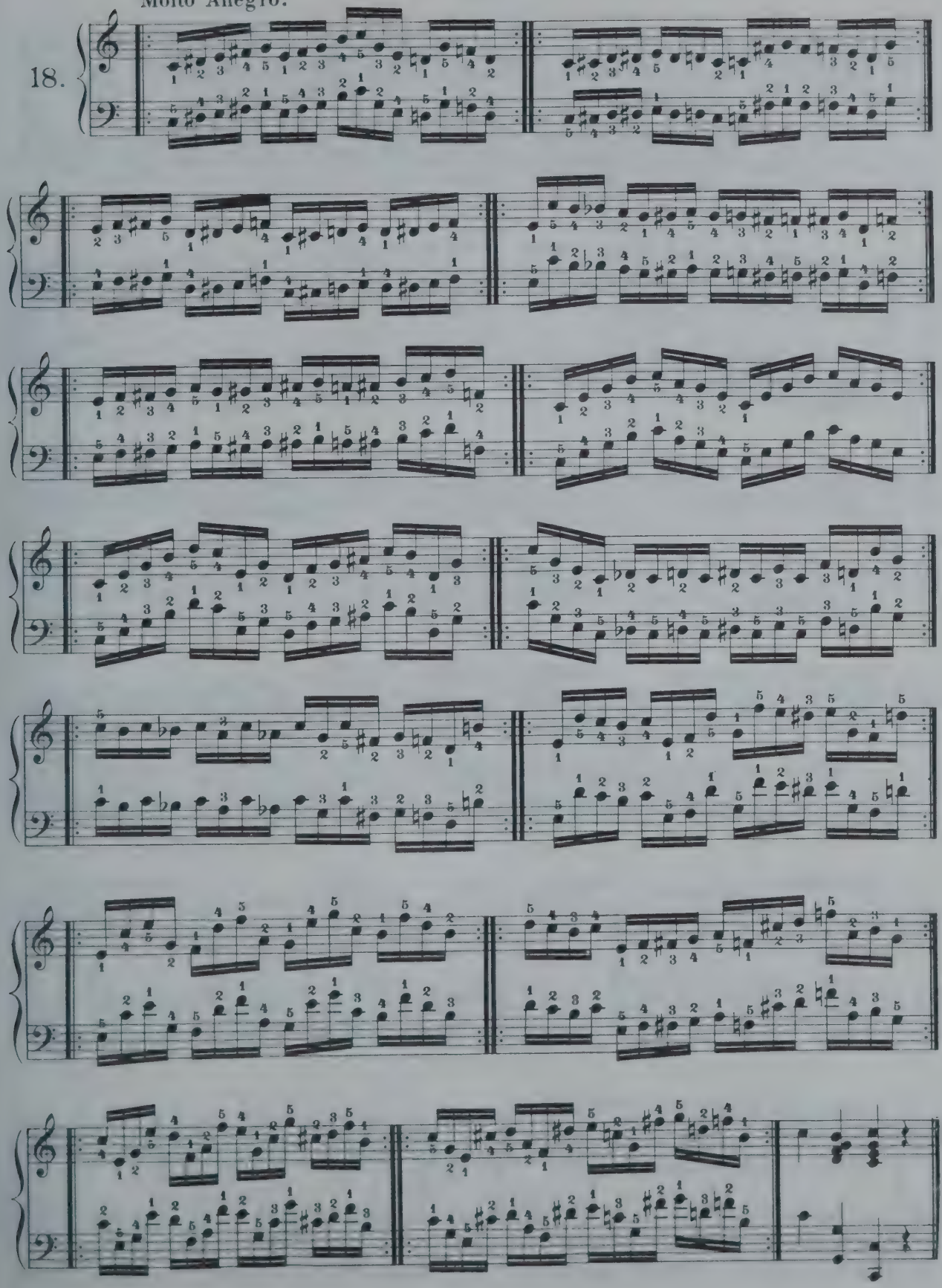


Molto Allegro.

18.



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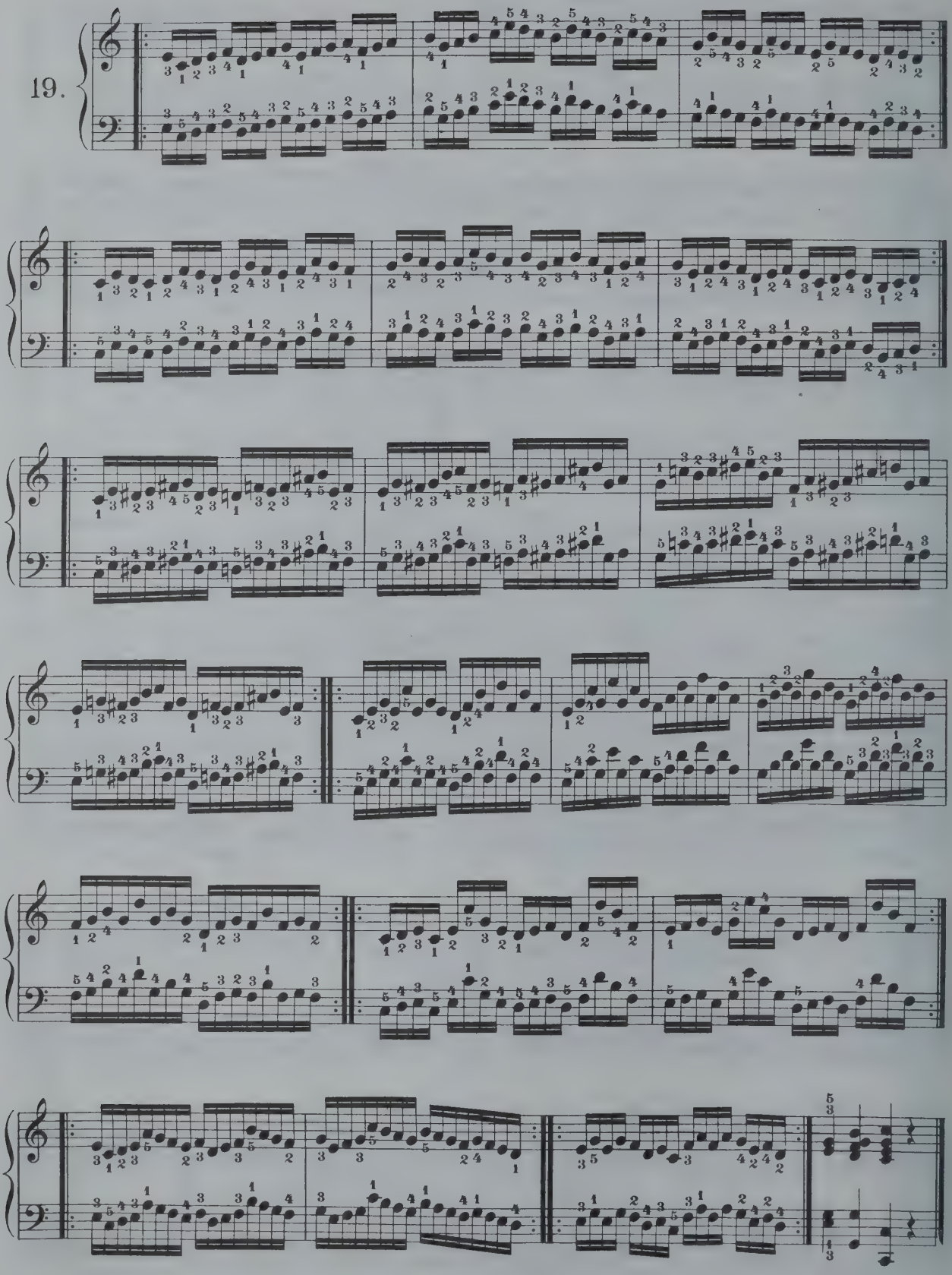

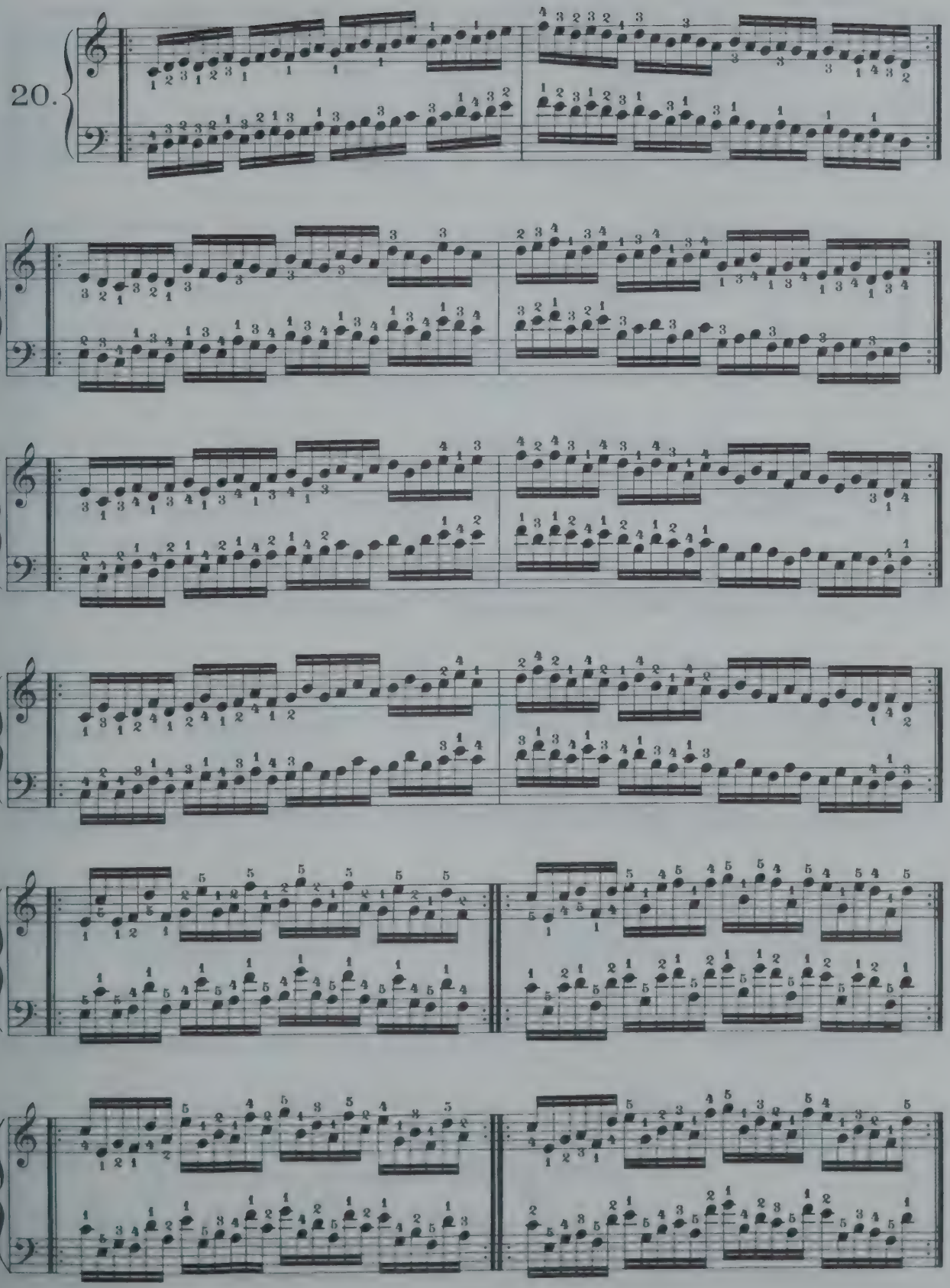
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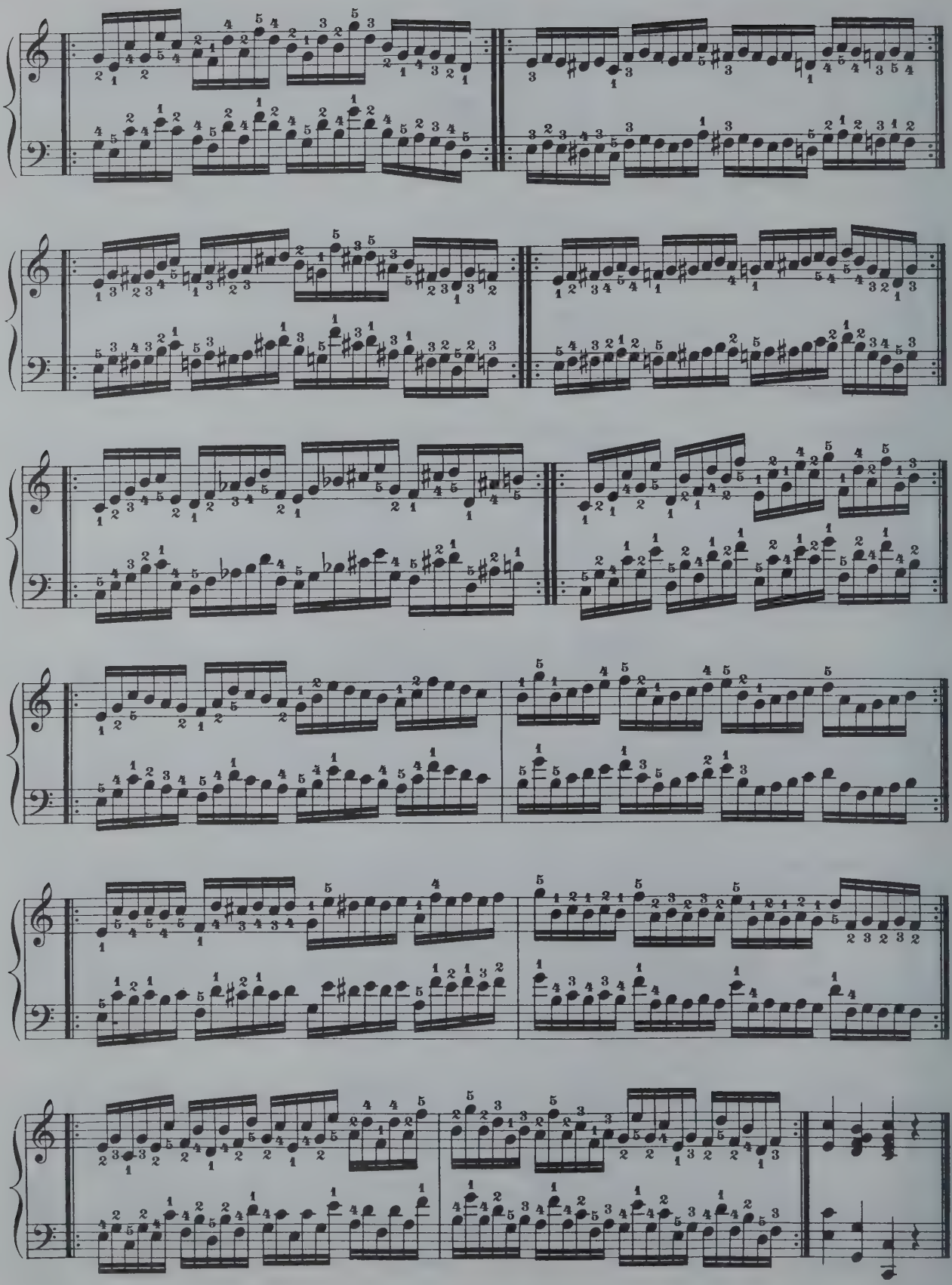

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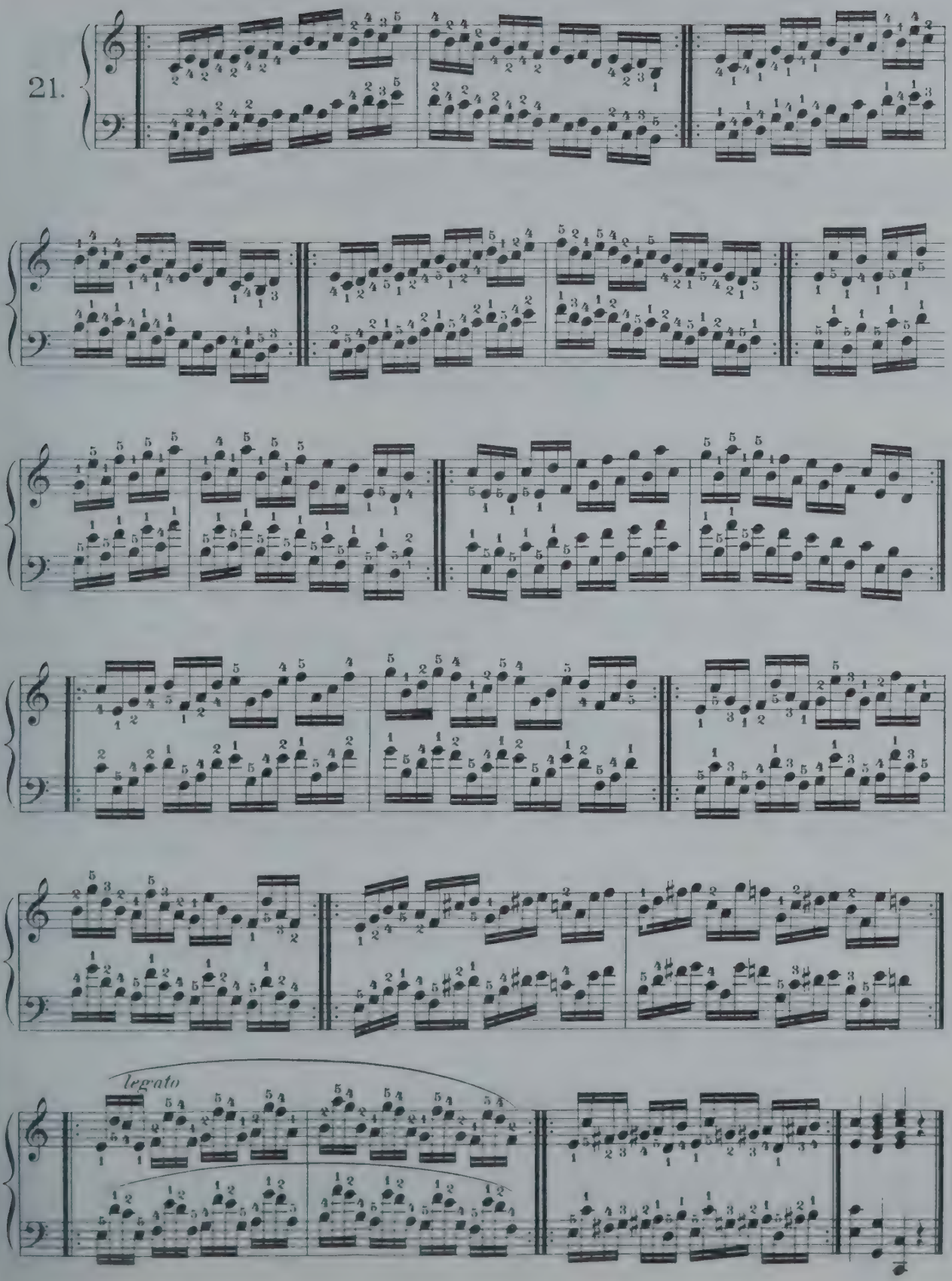
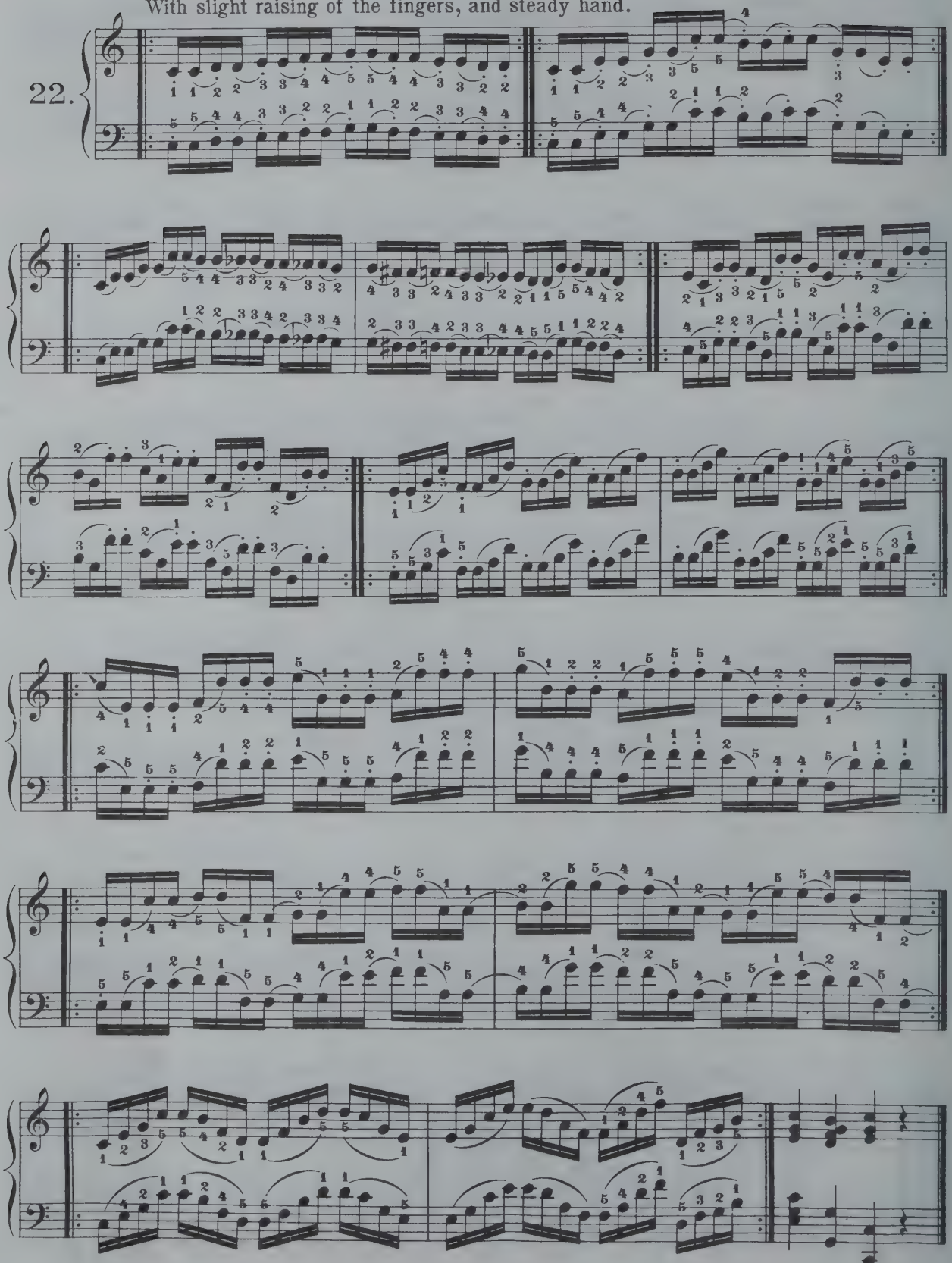


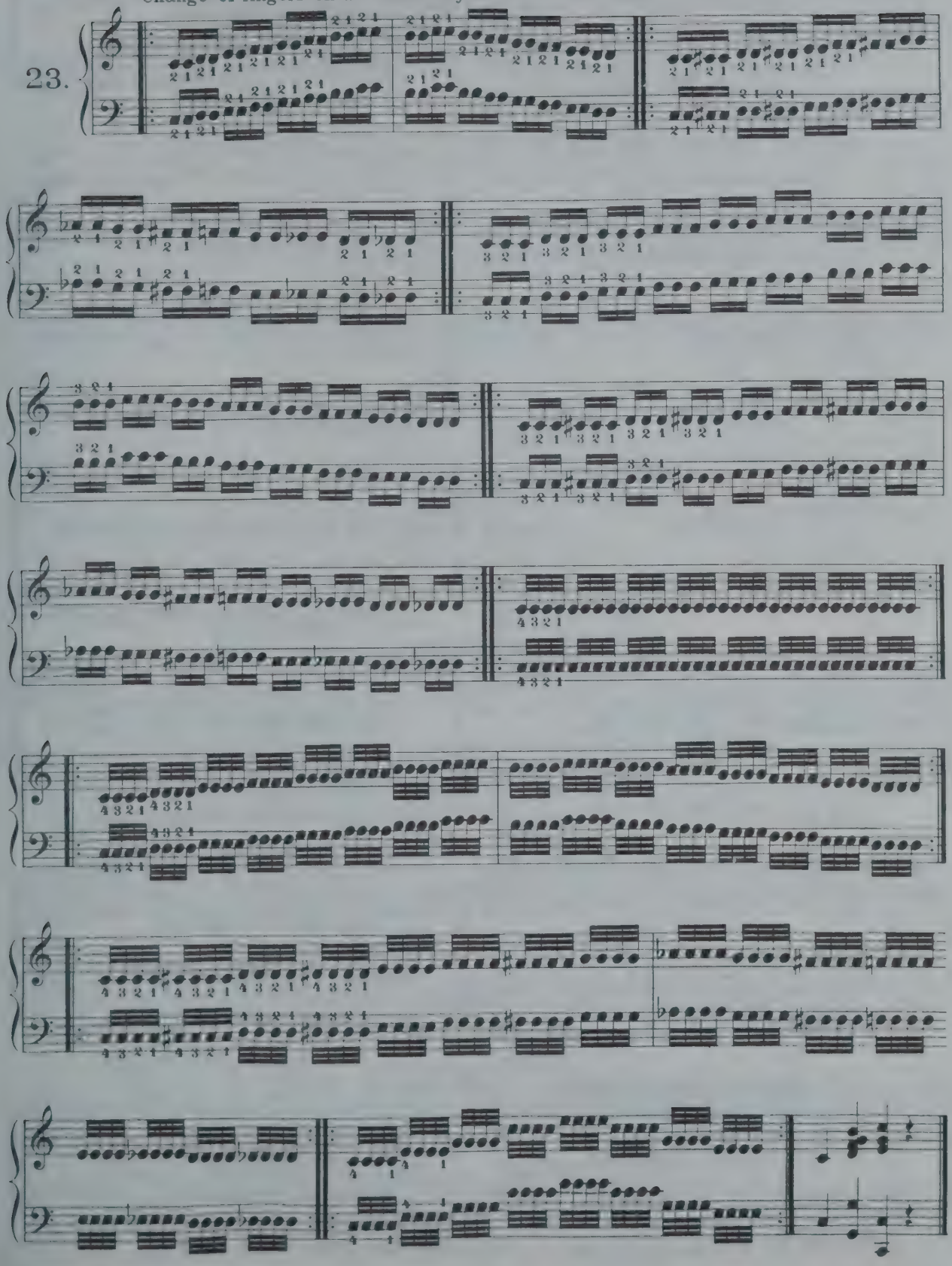
Geringes Heben der Finger bei ruhiger Hand.
With slight raising of the fingers, and steady hand.

22.



Fingerwechsel auf einer Taste.
Change of fingers on the same key.

23.



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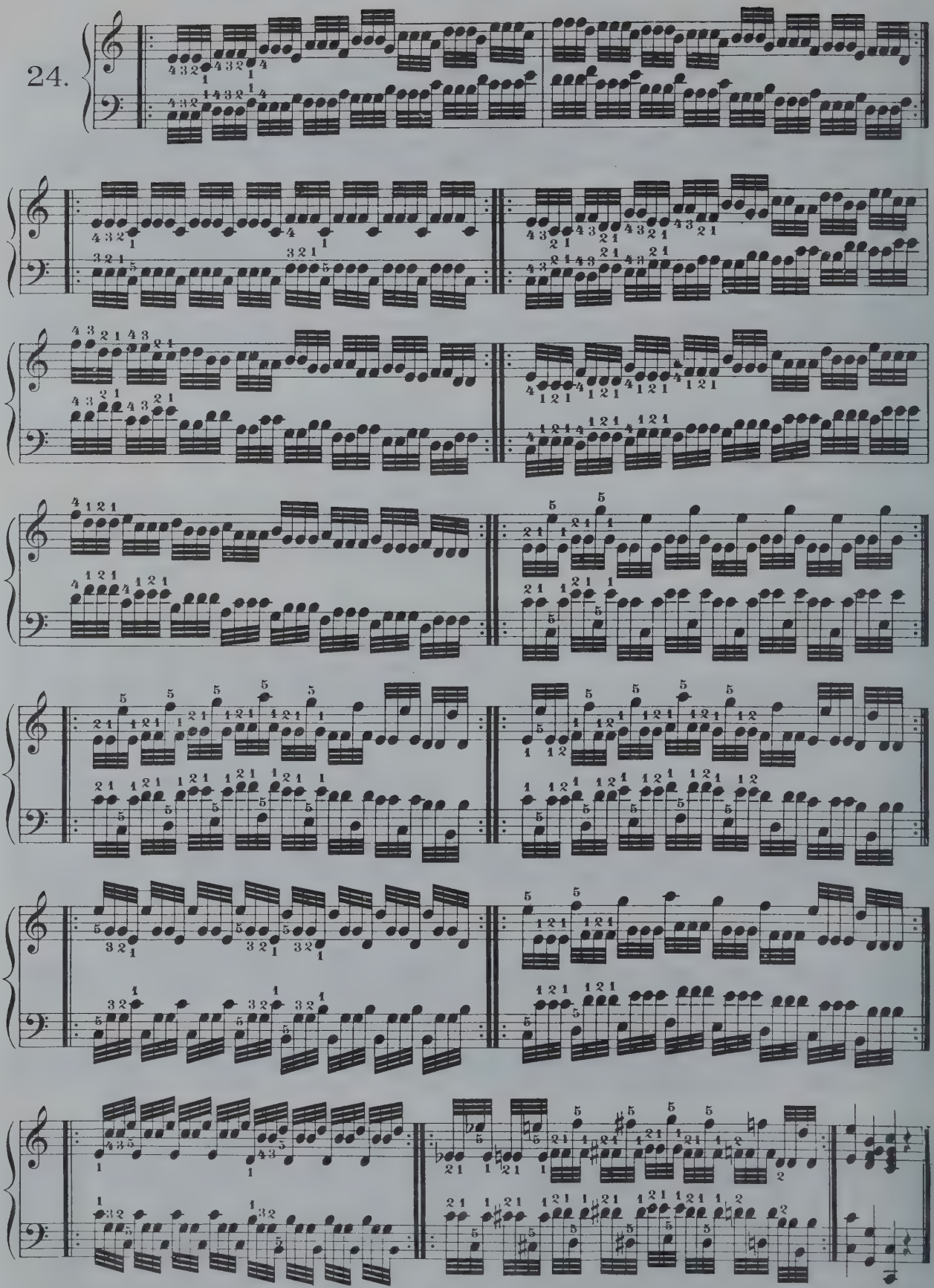
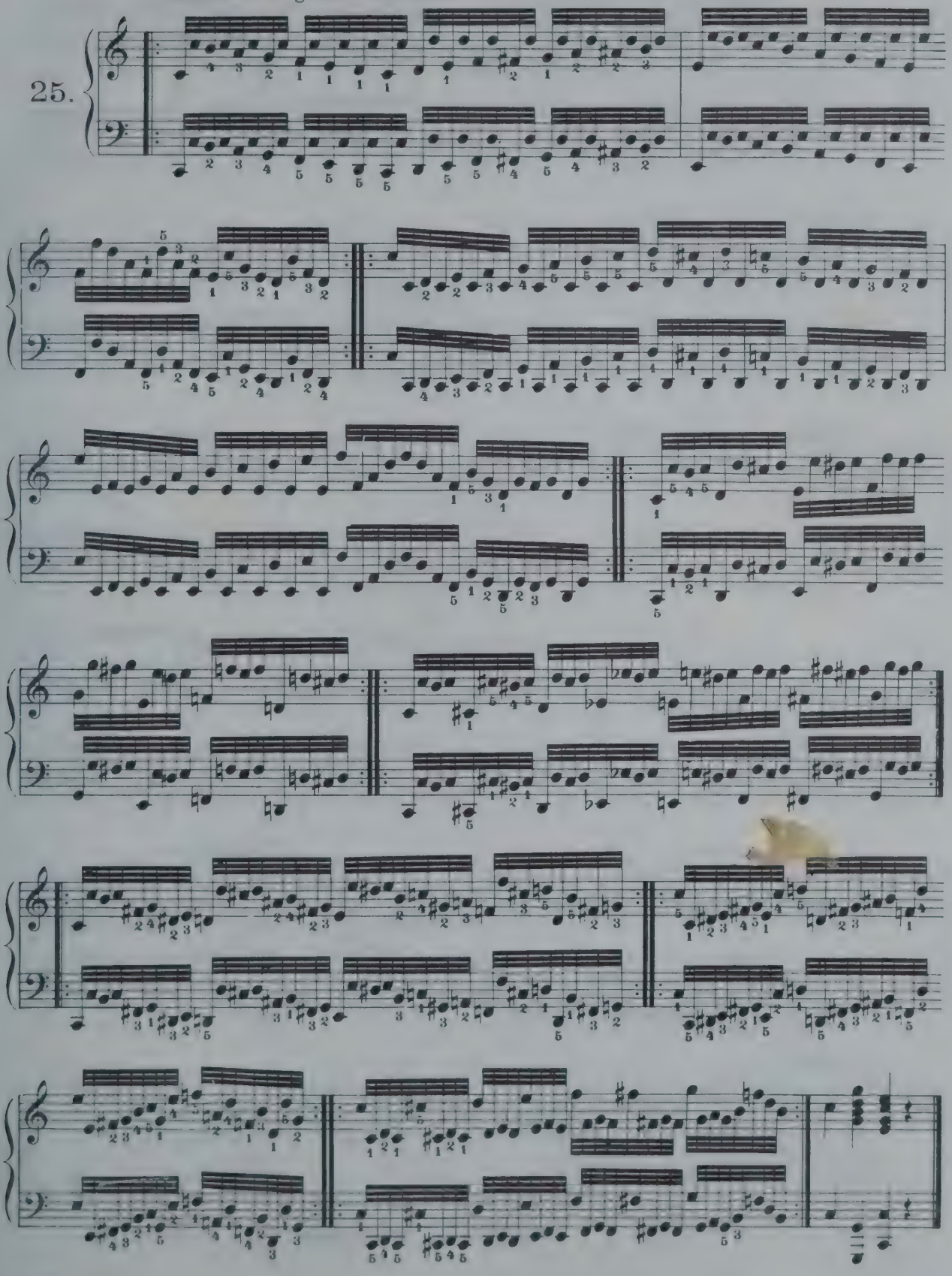
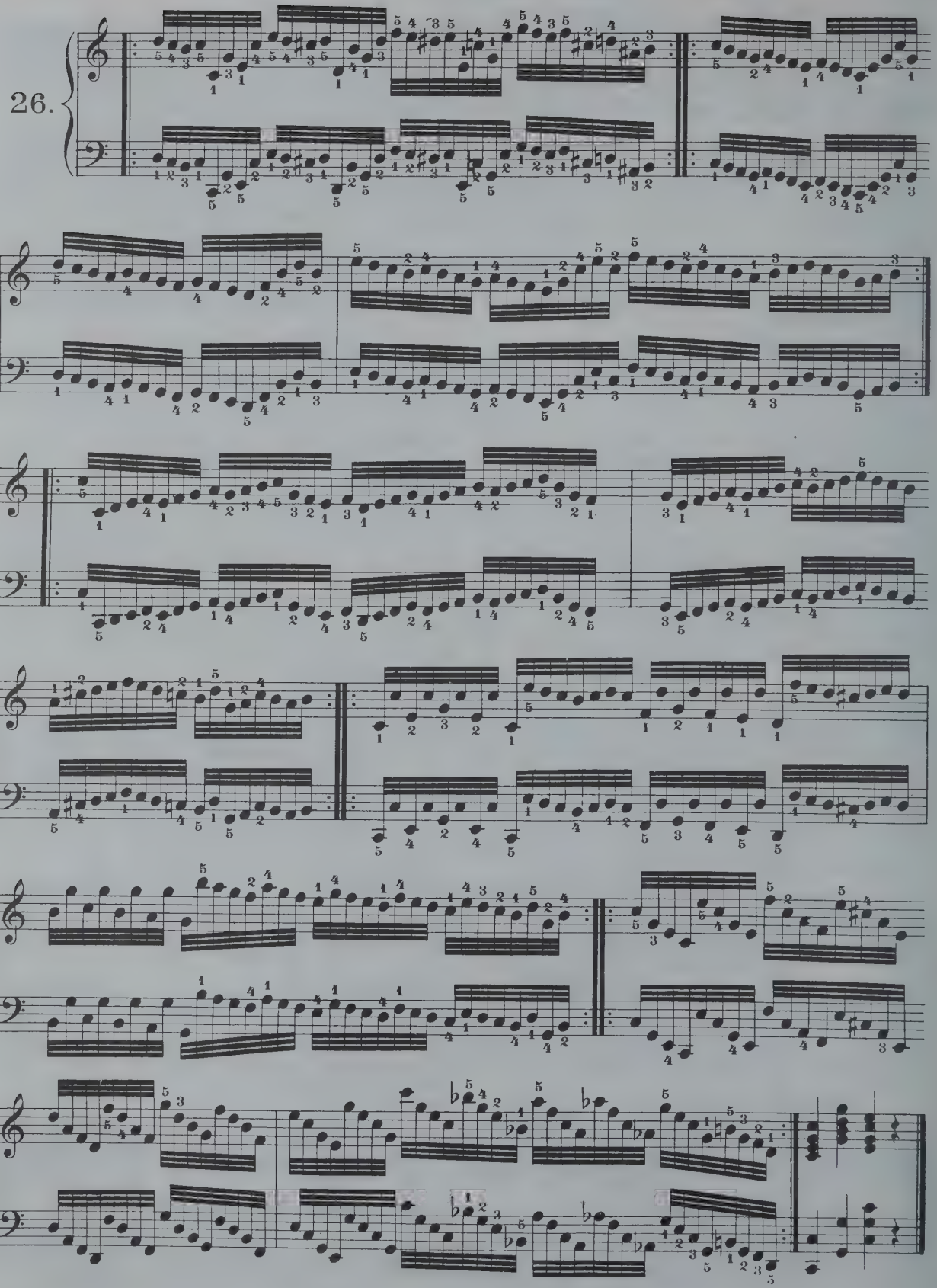
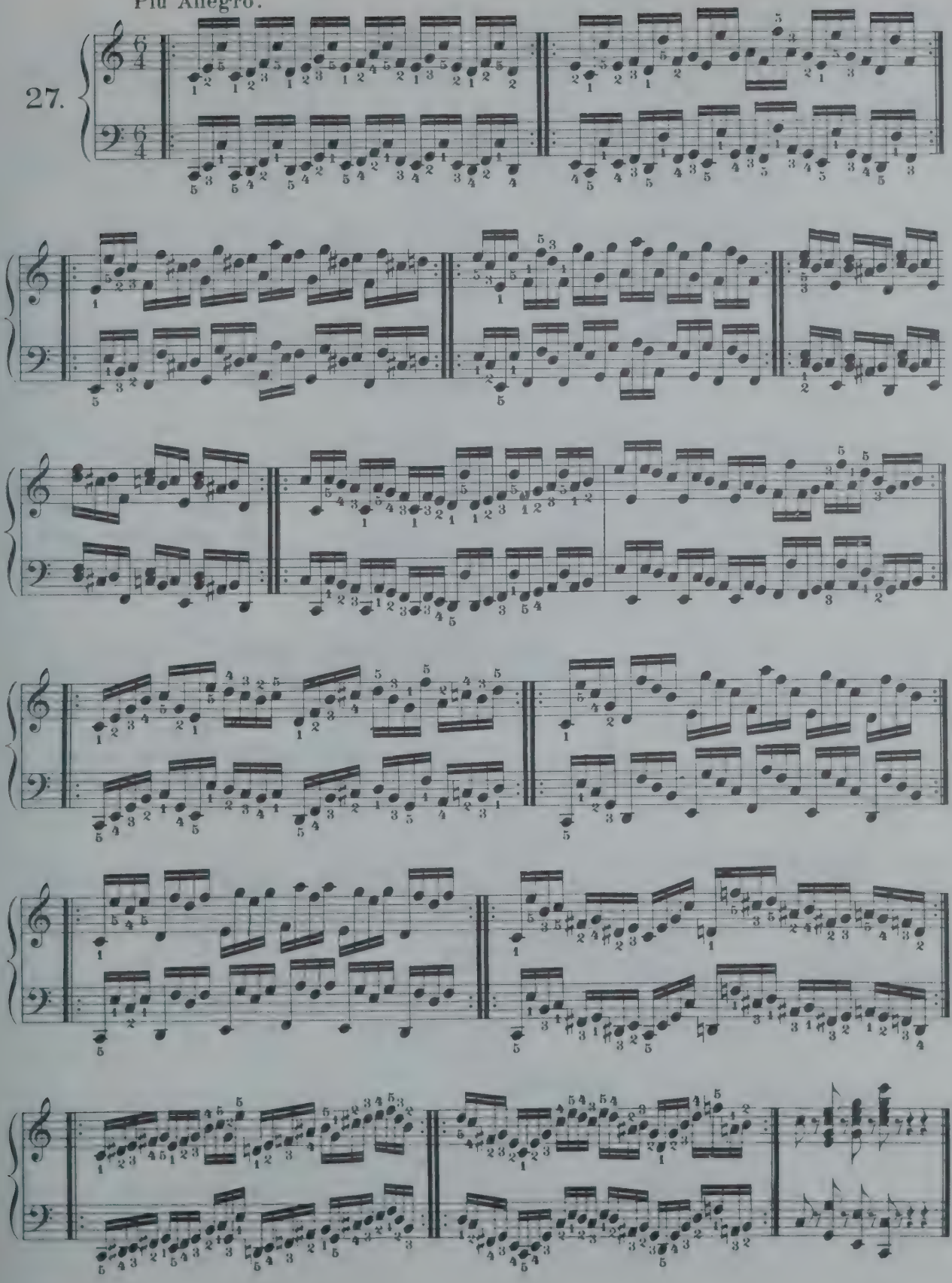


Bewegungen in grösserer Ausdehnung.
Movements in greater extension.

25.


26.

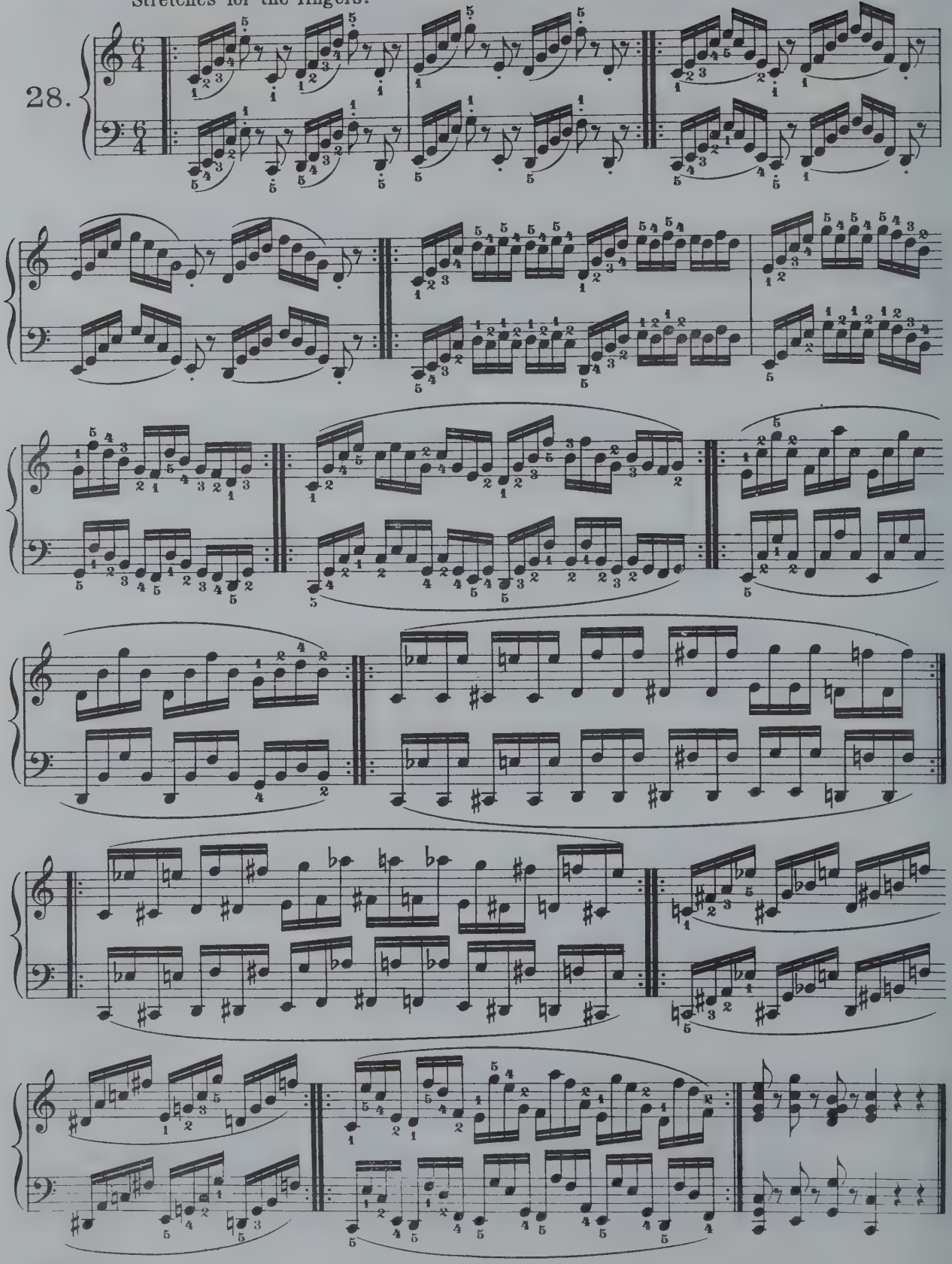
Più Allegro.

27.



Ausdehnung der Finger.
Stretches for the fingers.

28.



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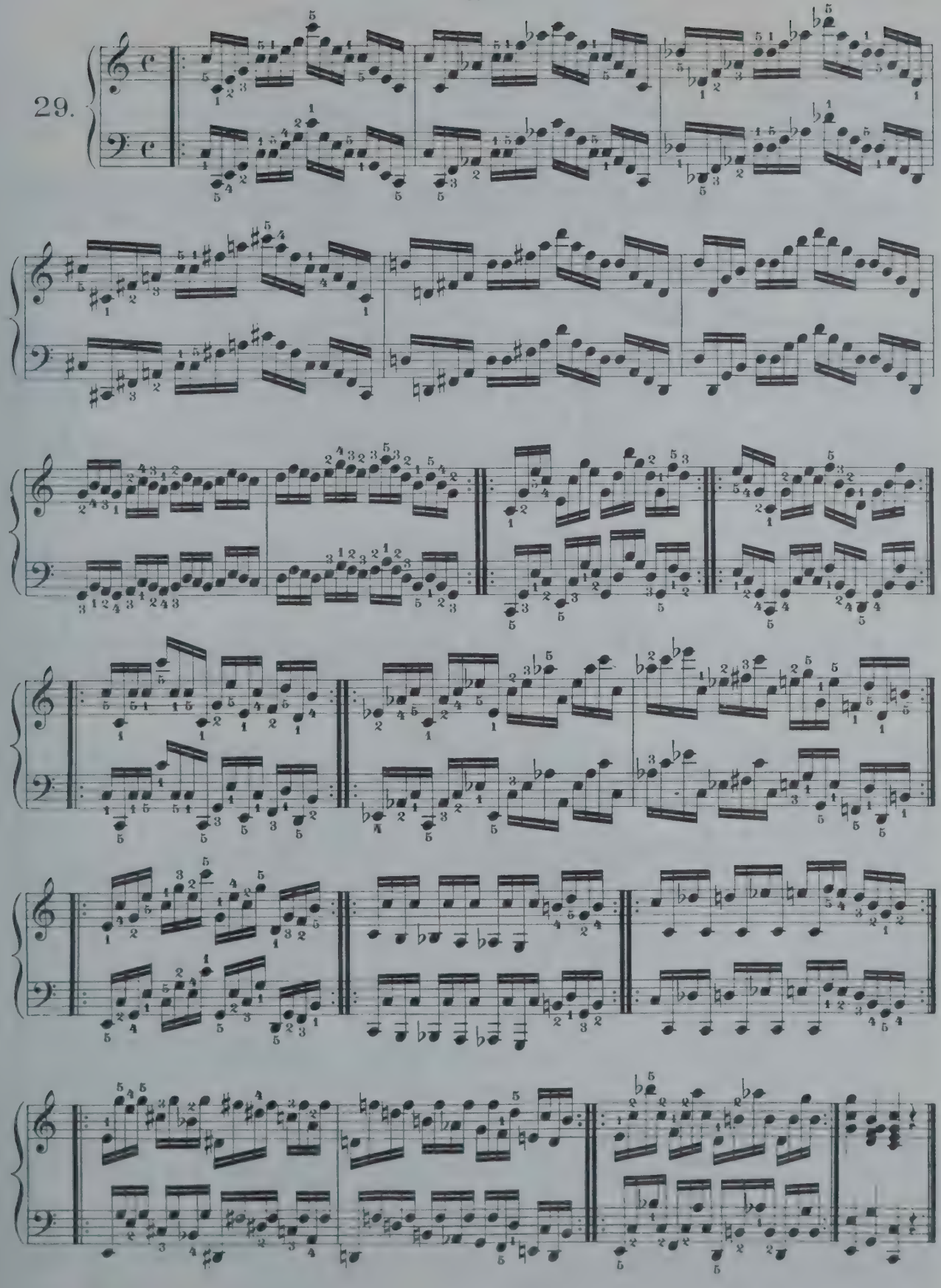


Praktische Fingerübungen.

Practical Finger-exercises.

Vierte Abtheilung.

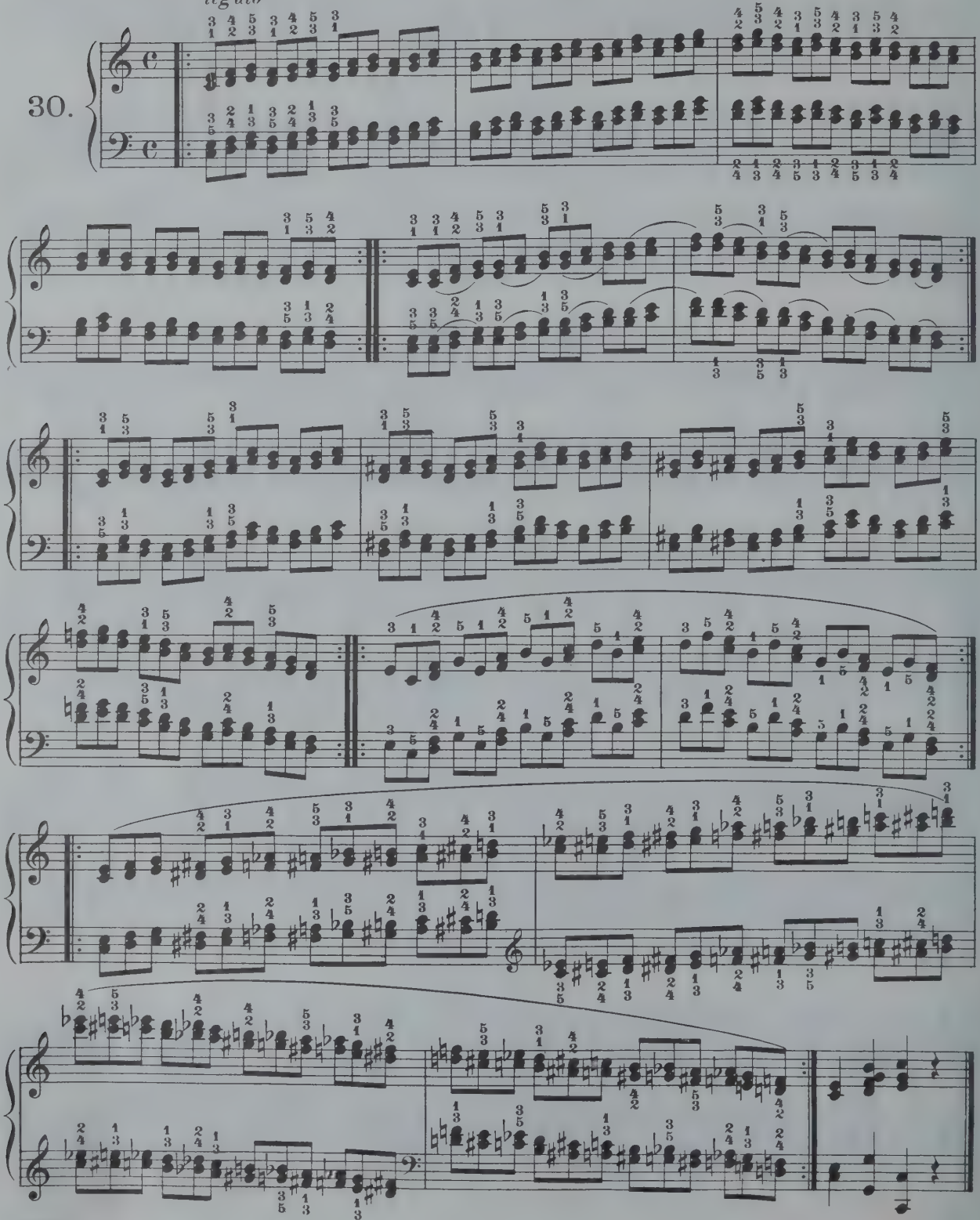
Terzen und andere Doppel-Läufe.

Section IV.

Thirds and other double runs.

legato

30.



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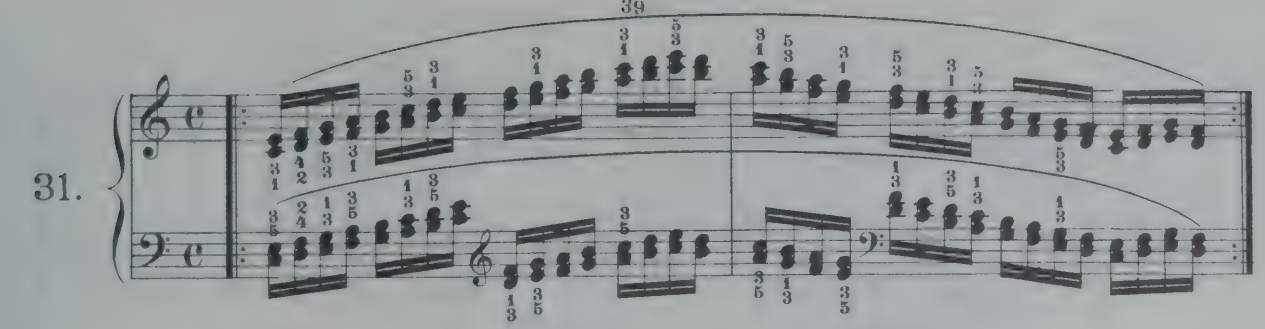

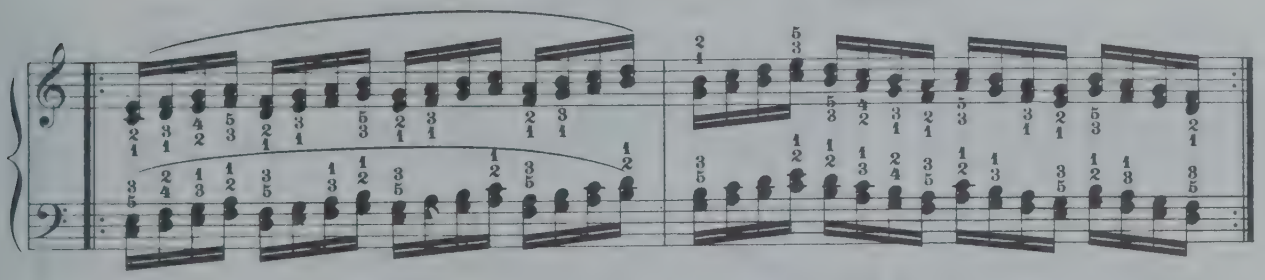

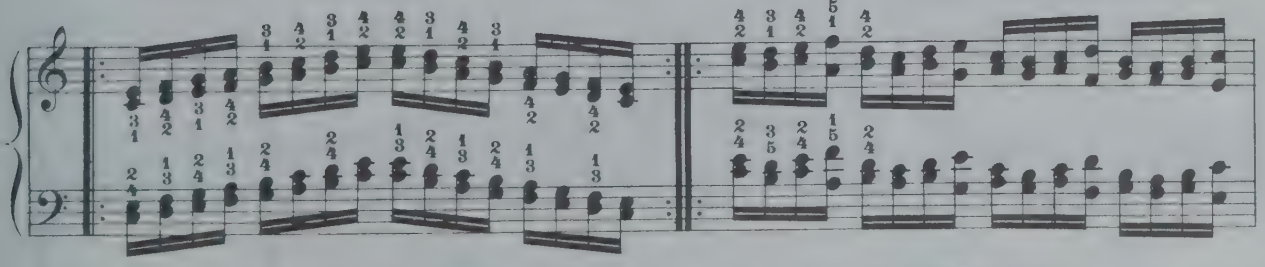

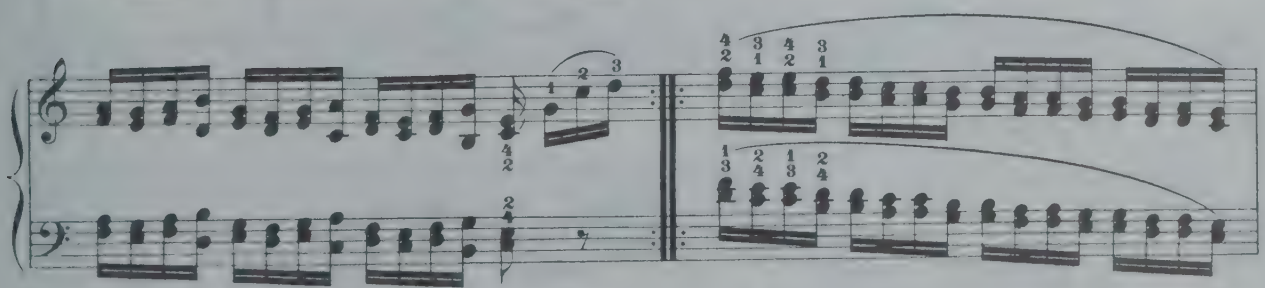

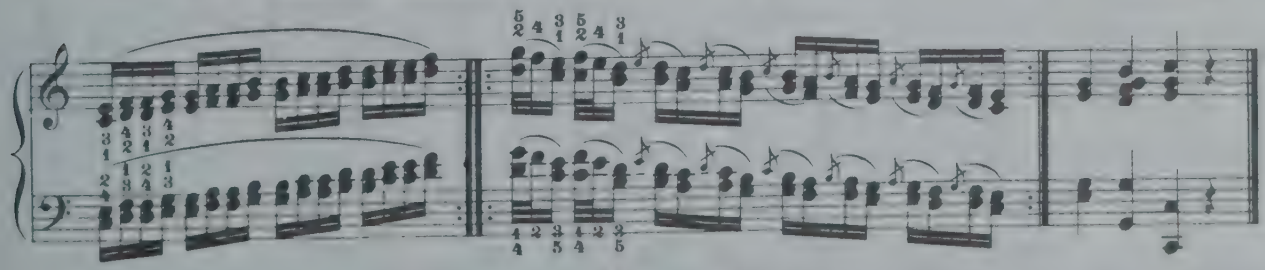

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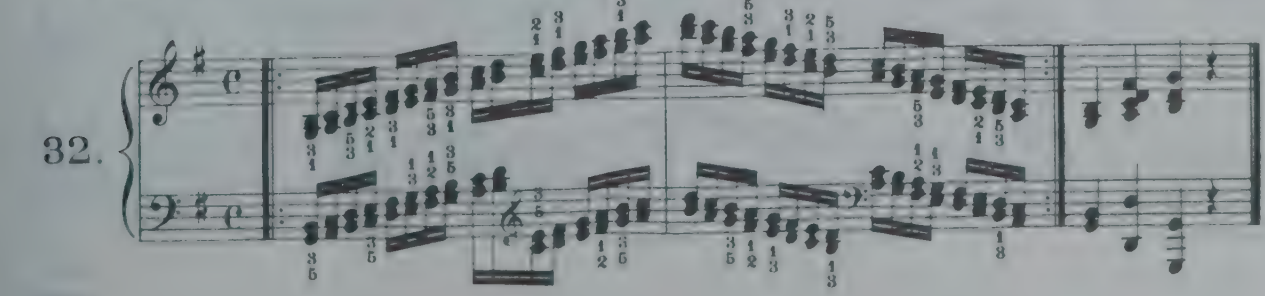

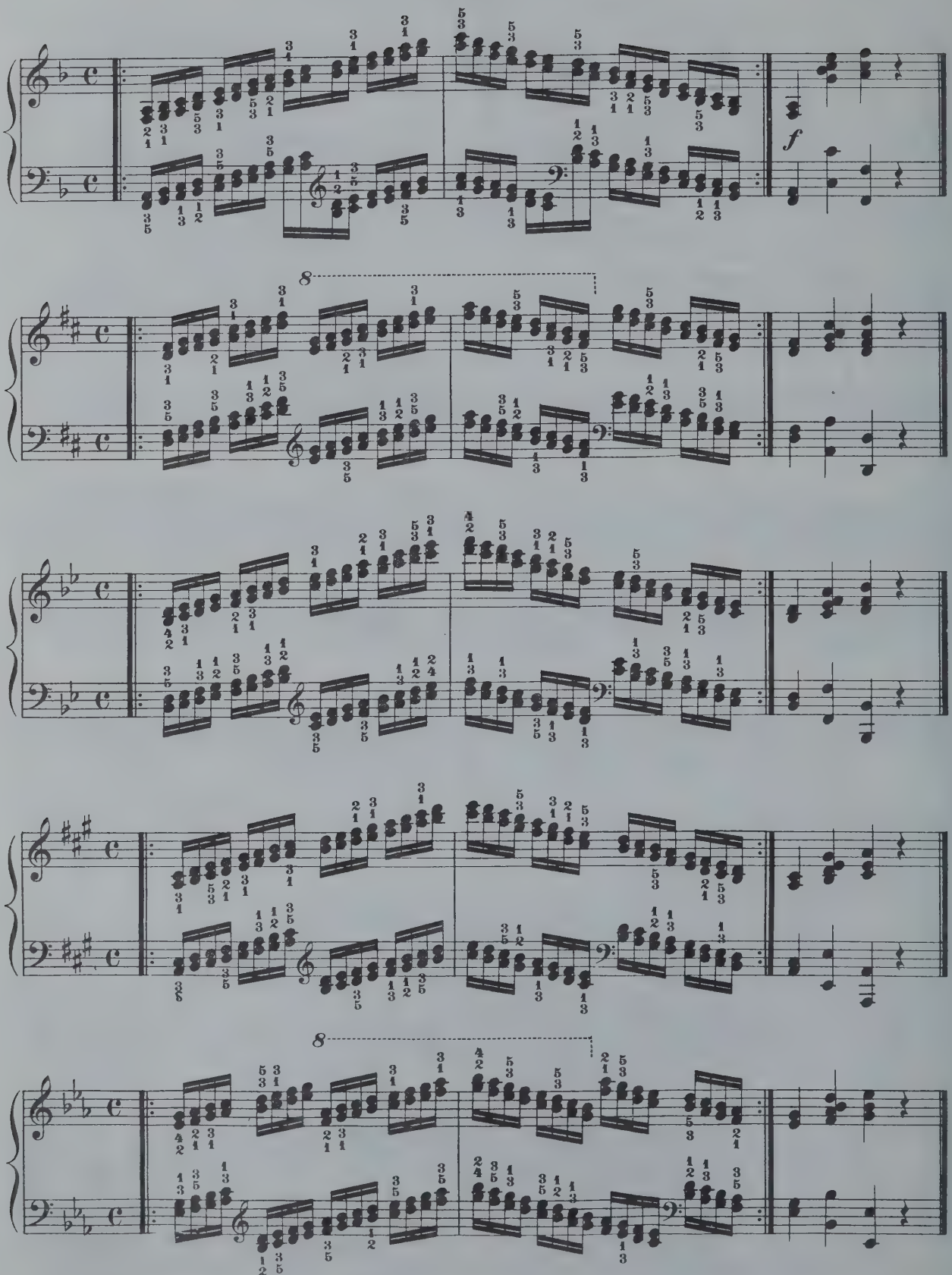
f
8
8

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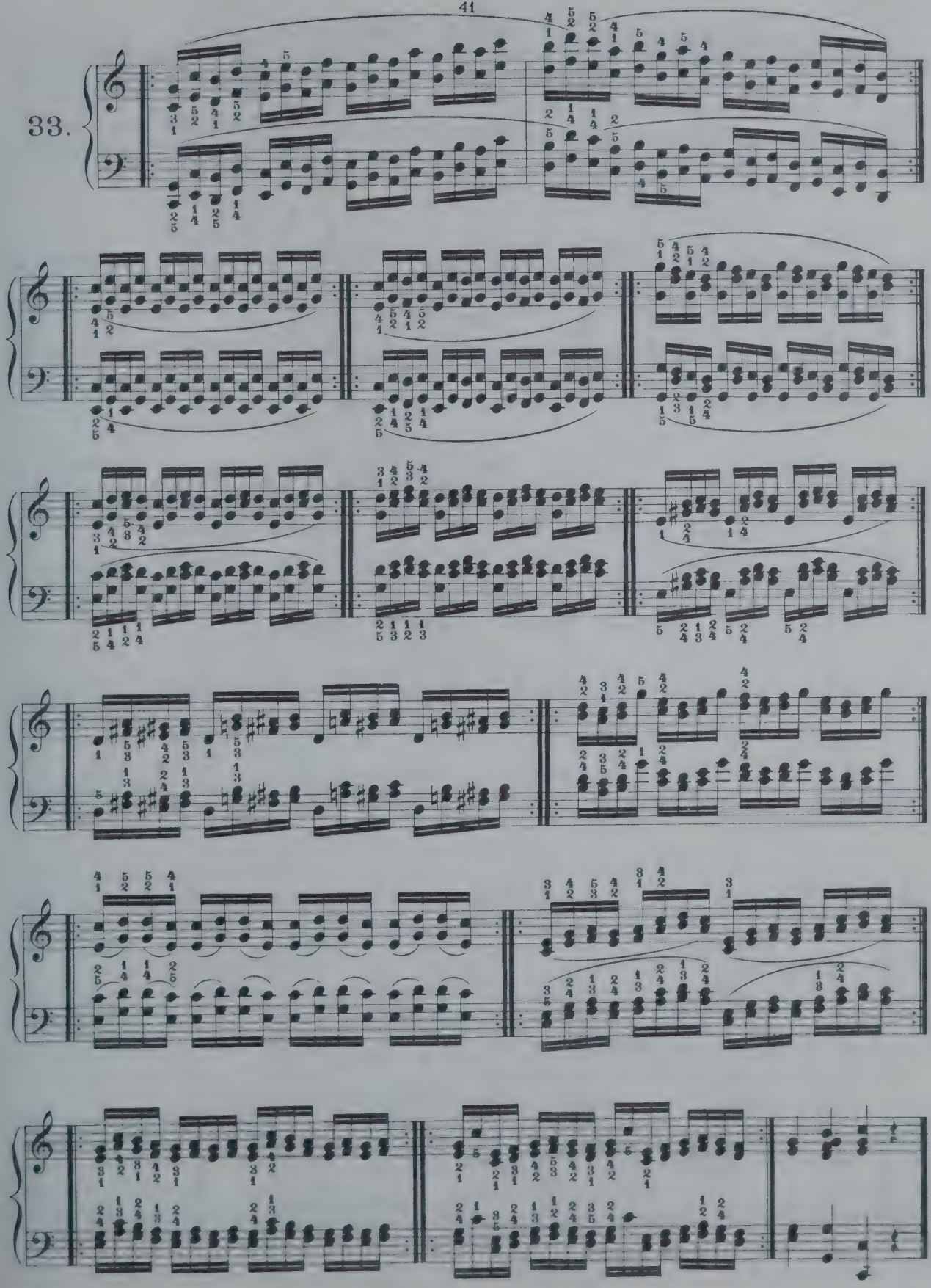
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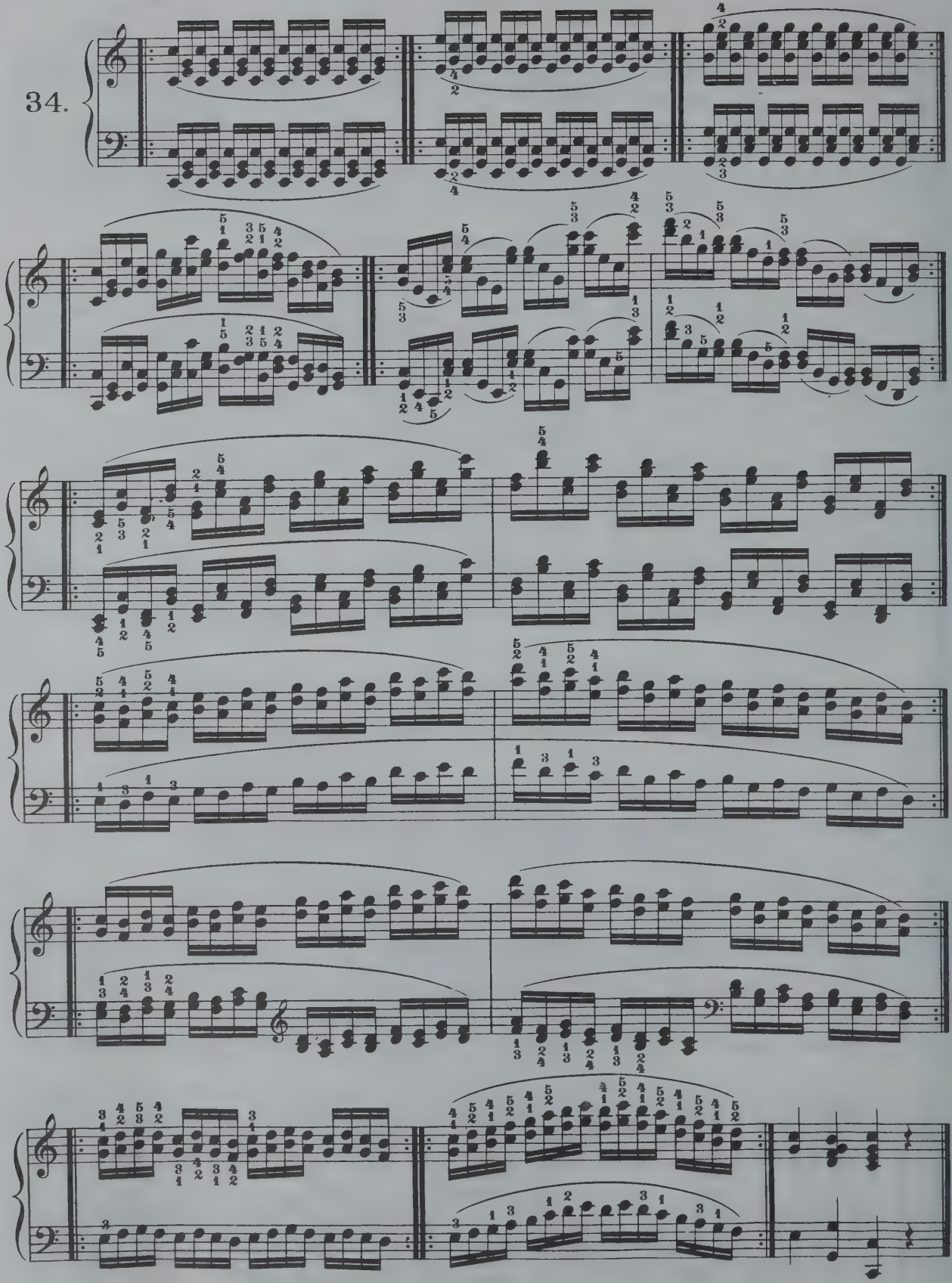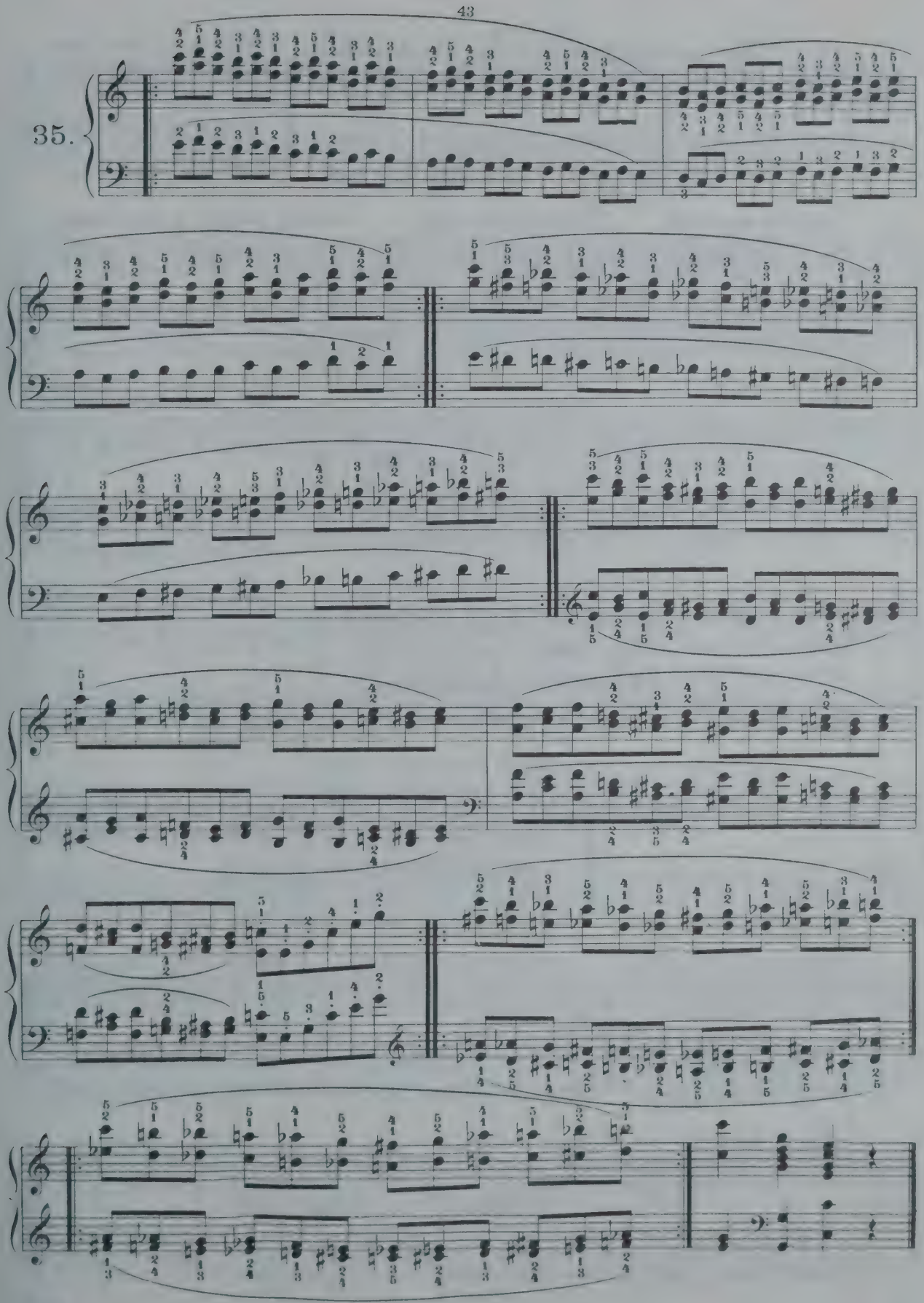

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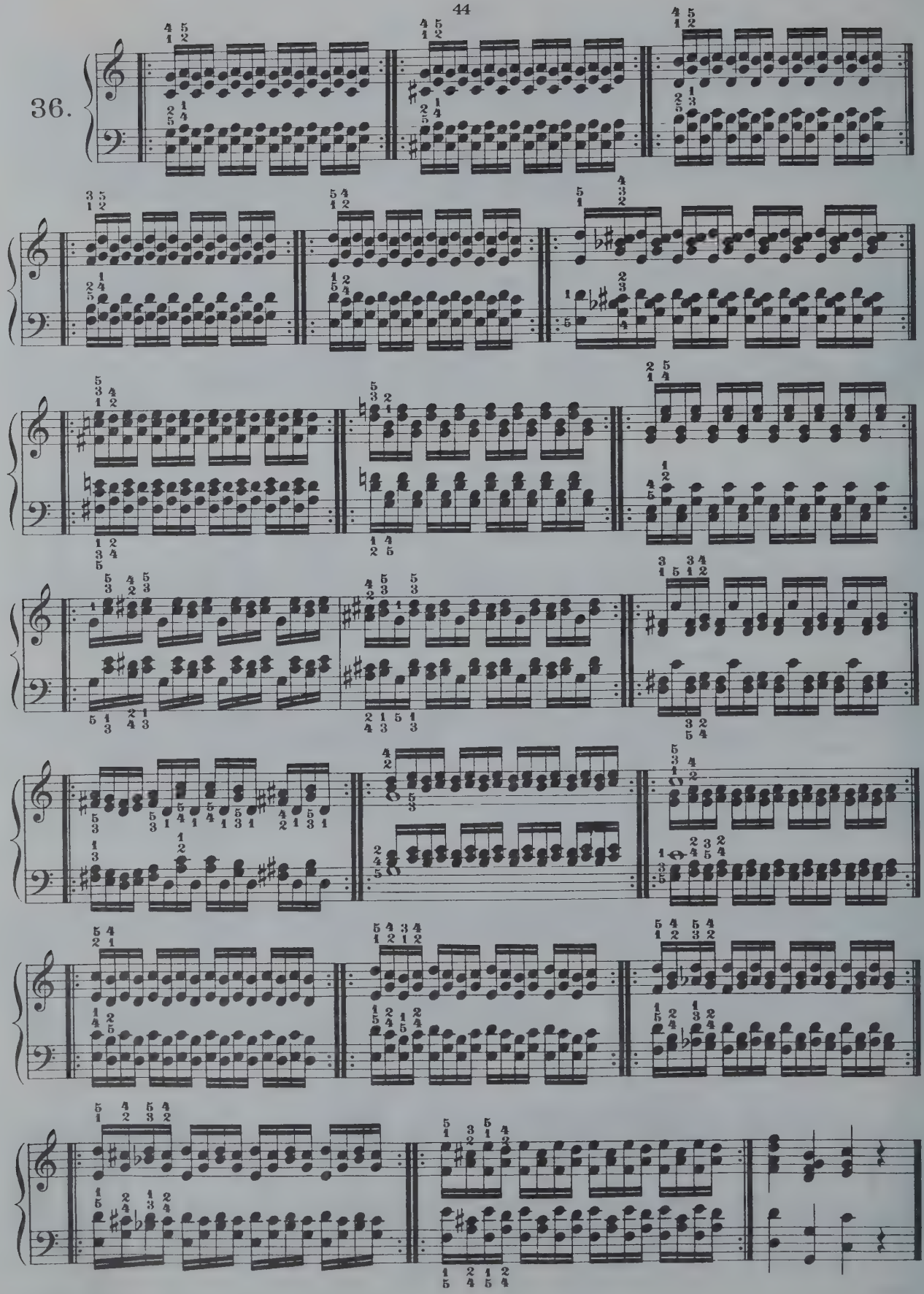

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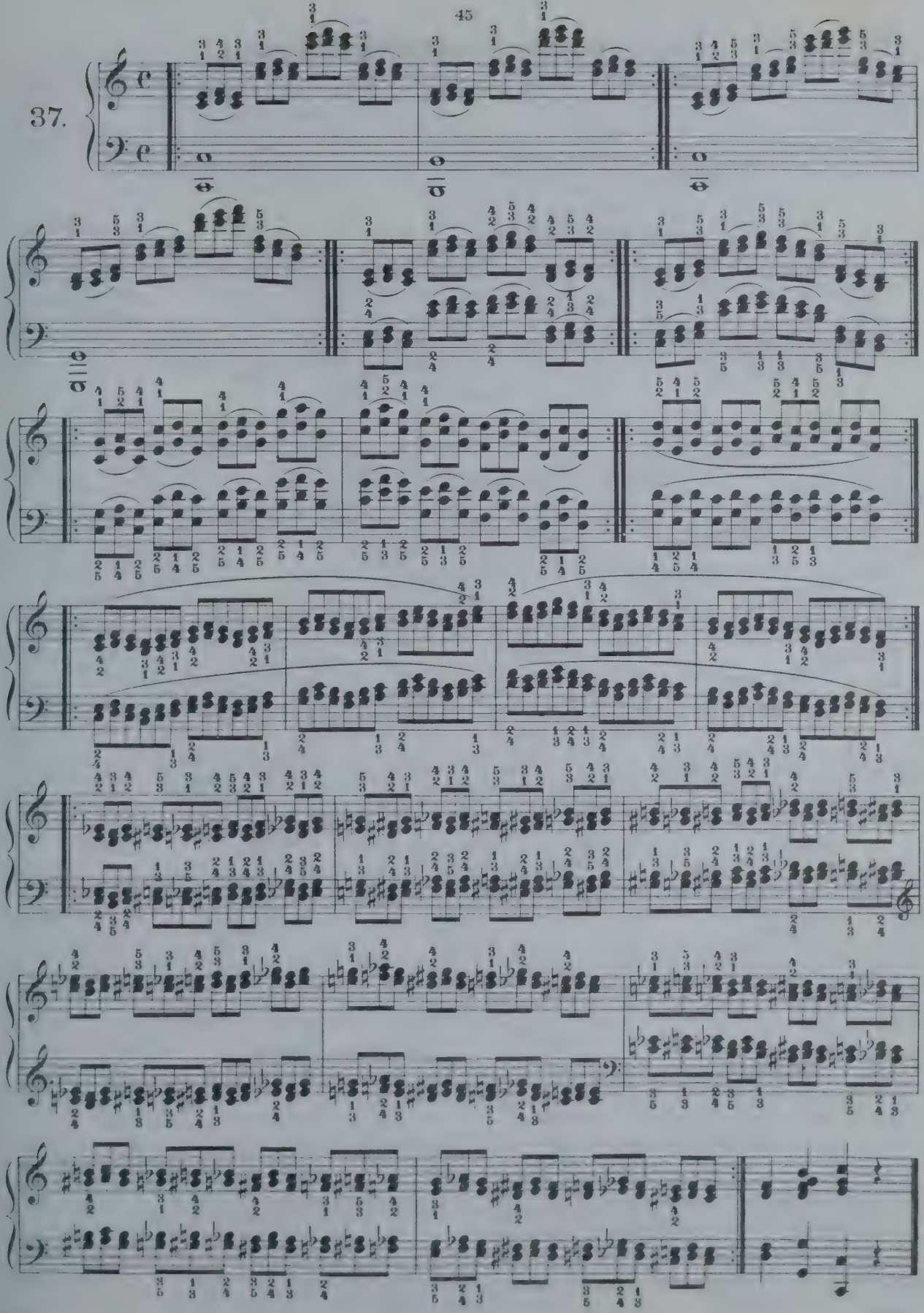

Praktische Fingerübungen.

Practical Finger-exercises.

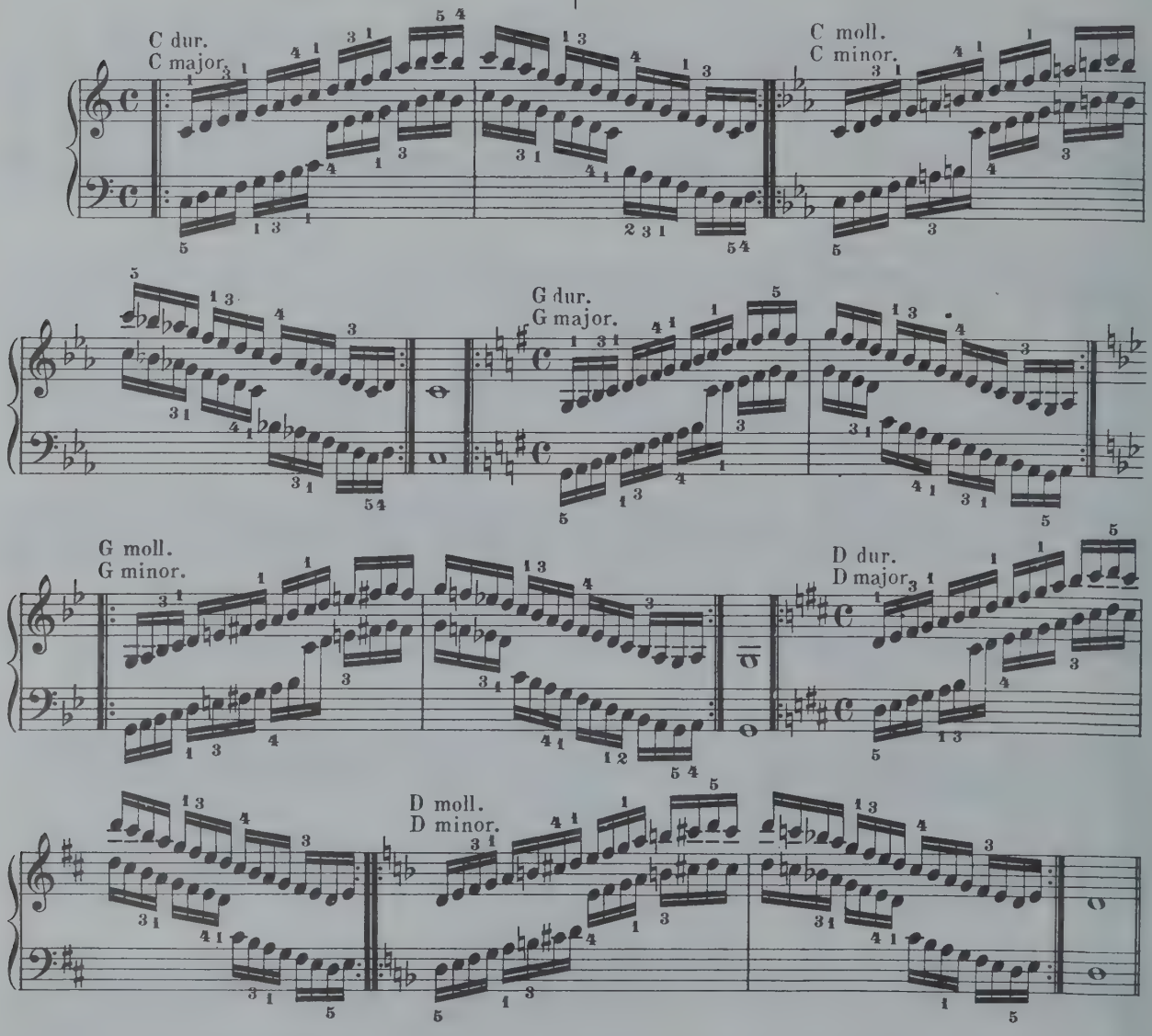
Edited by
Max Rolle.

C. CZERNY. Op. 802. Book III.

Fünfte Abtheilung.

Die Scalen in allen Tonarten.

Section V.

The Scales in all Keys.

In diesem ganzen Werke muss jeder durch ein Wiederholungszeichen eingeschlossene Satz wenigstens zehnmal nacheinander ununterbrochen fortgespielt werden, so dass er eine fortlaufende, für sich bestehende Uebung bildet. Das Tempo ist, nach Massgabe der vermehrten Fertigkeit, täglich immer etwas schneller zu nehmen, bis man zu dem möglich höchsten Grade von Geschwindigkeit gelangt, der mit der Deutlichkeit und Genauigkeit vereinbar ist.

Throughout this work, each division enclosed between the signs of repetition must be played at least ten times without interruption, so as to form one continuous exercise. The tempo is to be taken somewhat quicker every day, according to increasing skill, in order to obtain the highest possible degree of velocity compatible with clearness and accuracy.

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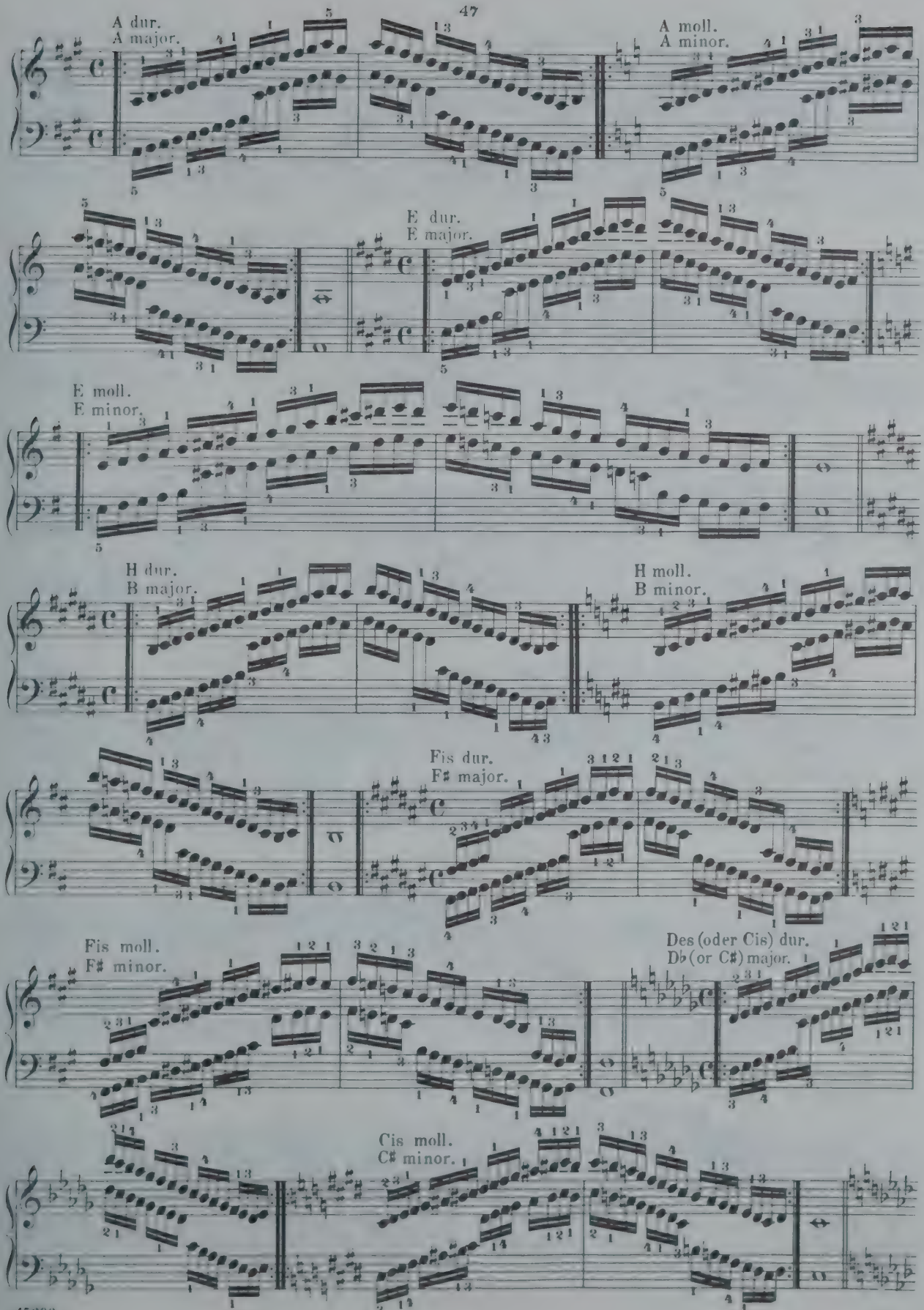
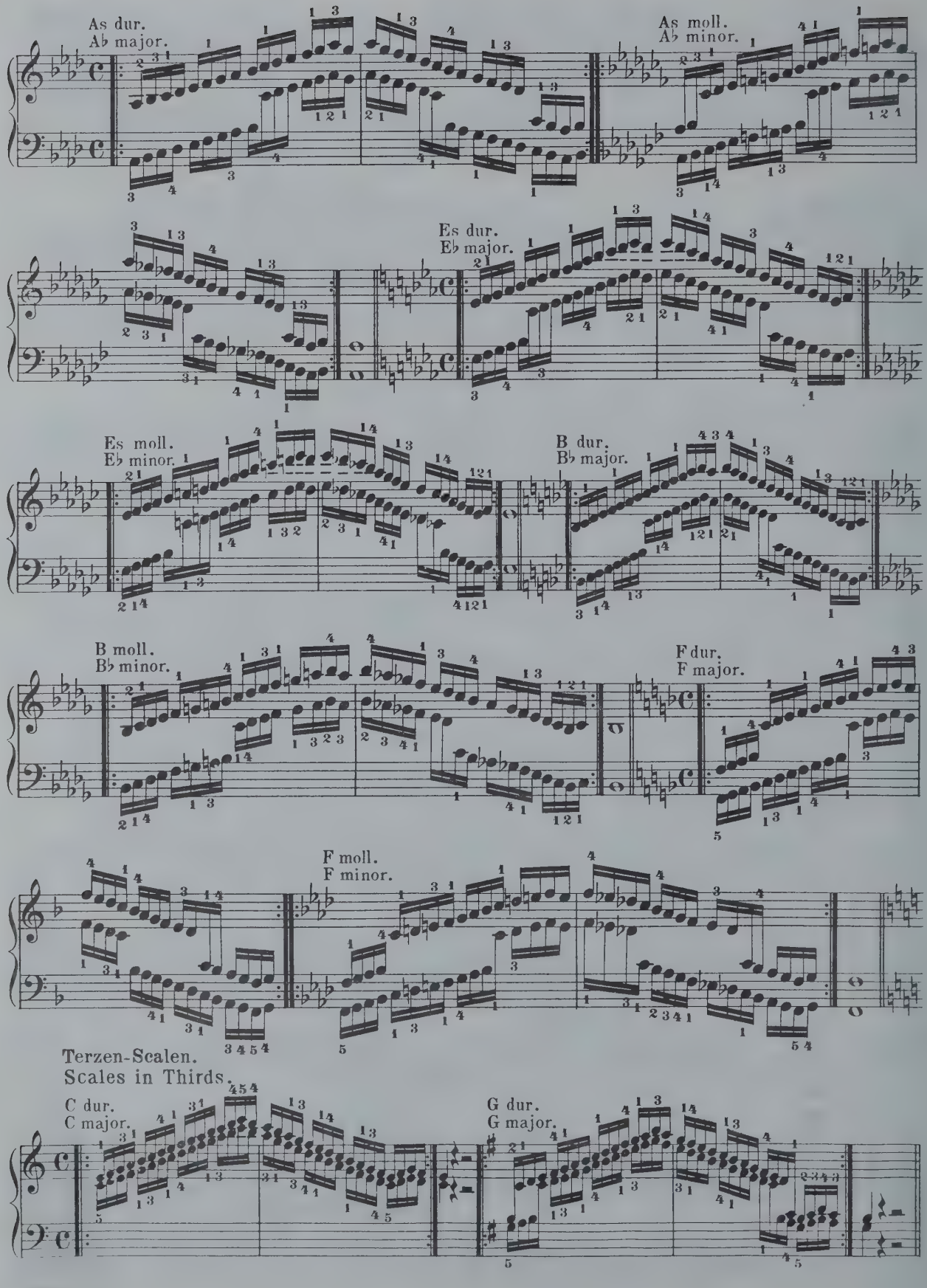
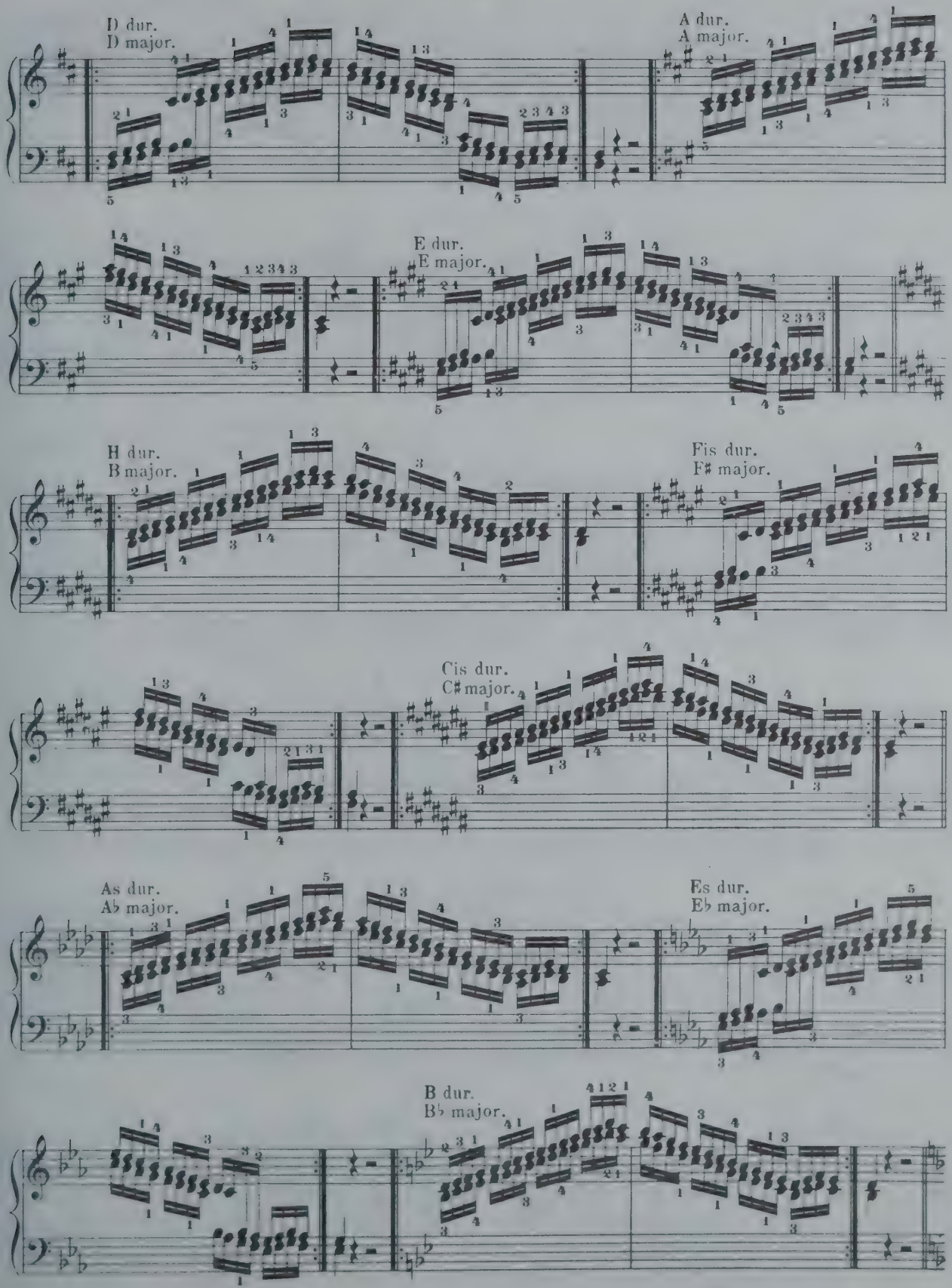
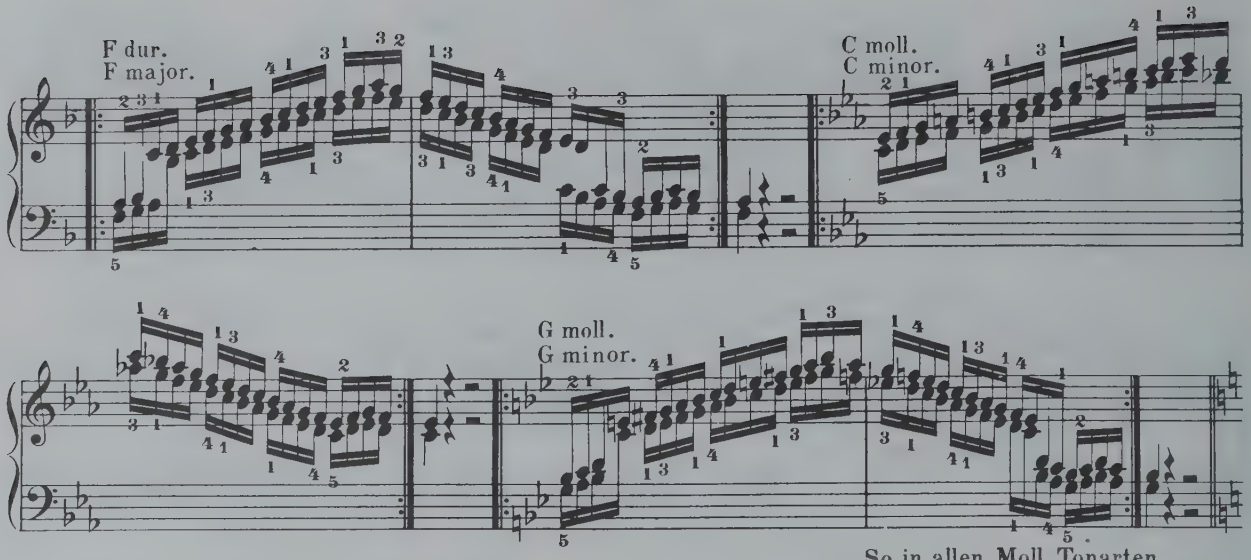
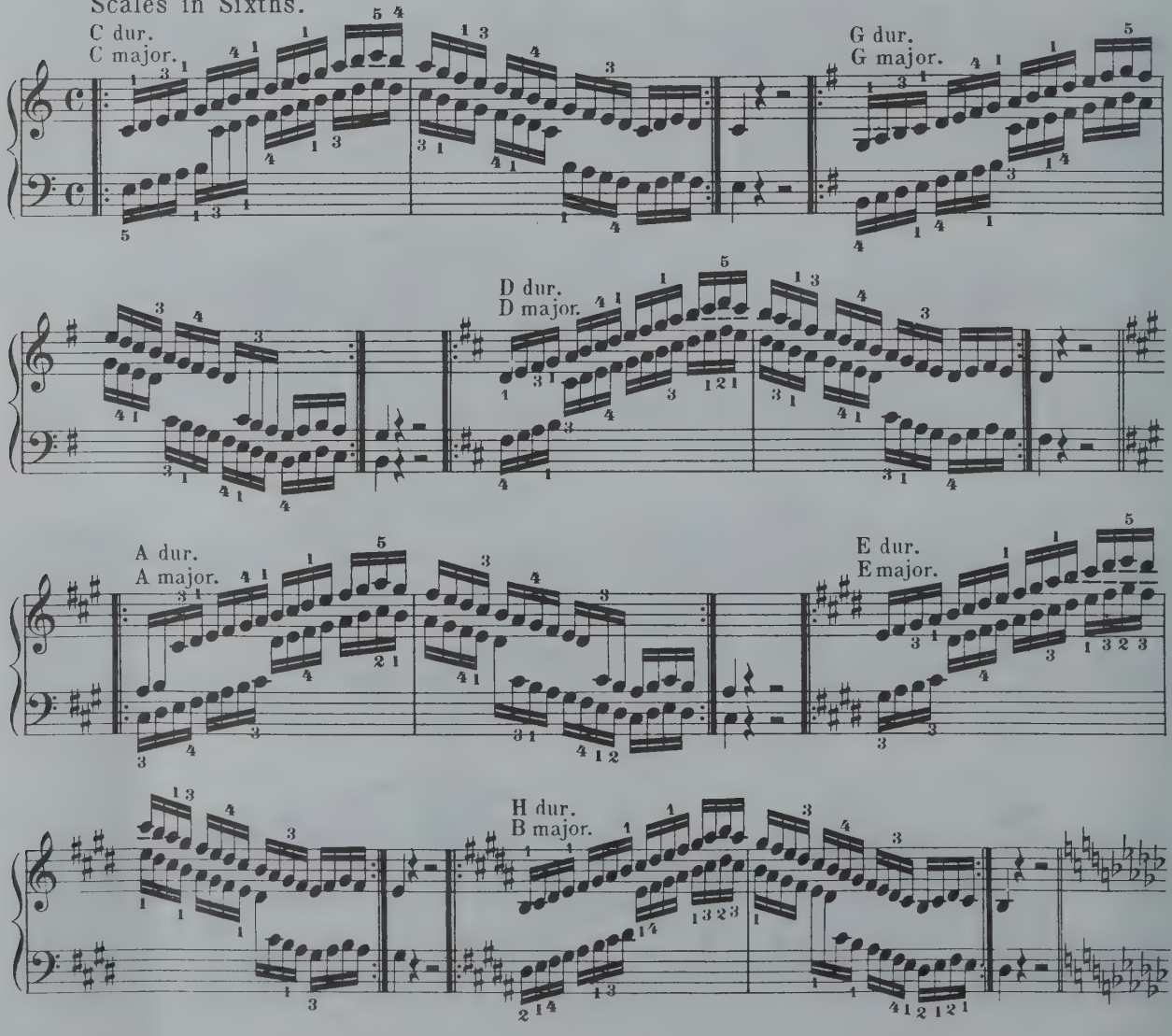
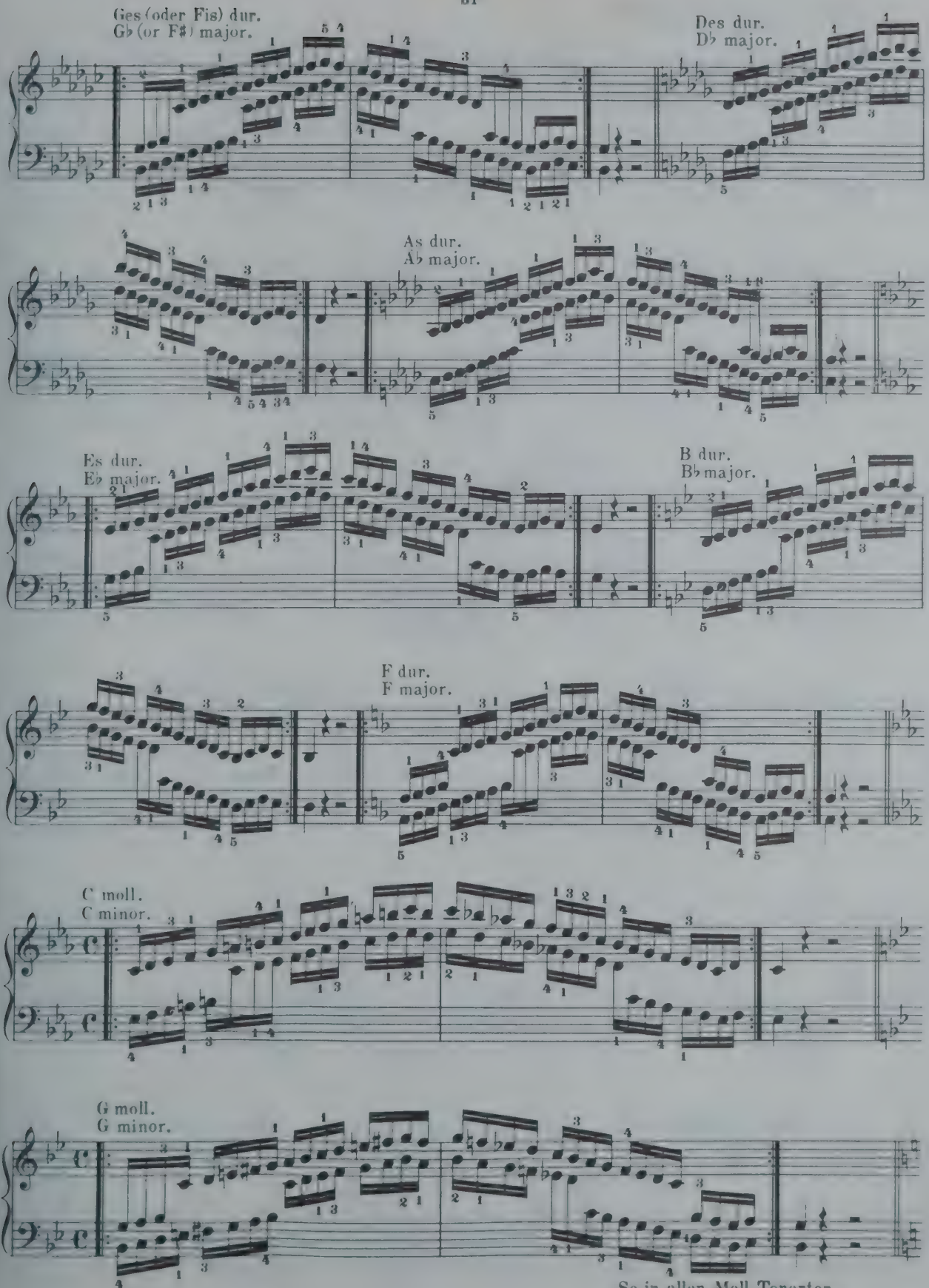

A dur.
A major.
A moll.
A minor.
E dur.
E major.
E moll.
E minor.
H dur.
B major.
H moll.
B minor.
Fis dur.
F♯ major.
Fis moll.
F♯ minor.
Des (oder Cis) dur.
D♭ (or C♯) major.
Cis moll.
C♯ minor.

As dur.
Ab major.
As moll.
Ab minor.
Es dur.
Eb major.
Es moll.
Eb minor.
B dur.
Bb major.
B moll.
Bb minor.
F dur.
F major.
F moll.
F minor.
Terzen-Scalen.
Scales in Thirds.
C dur.
C major.
G dur.
G major.


D dur.
D major.
A dur.
A major.
E dur.
E major.
H dur.
B major.
Fis dur.
F♯ major.
Cis dur.
C♯ major.
As dur.
A♭ major.
Es dur.
E♭ major.
B dur.
B♭ major.

So in allen Moll-Tonarten.
So on through all the Minor Keys.

Sexten-Scalen.
Scales in Sixths.





So in allen Moll-Tonarten.
So on through all the Minor Keys.

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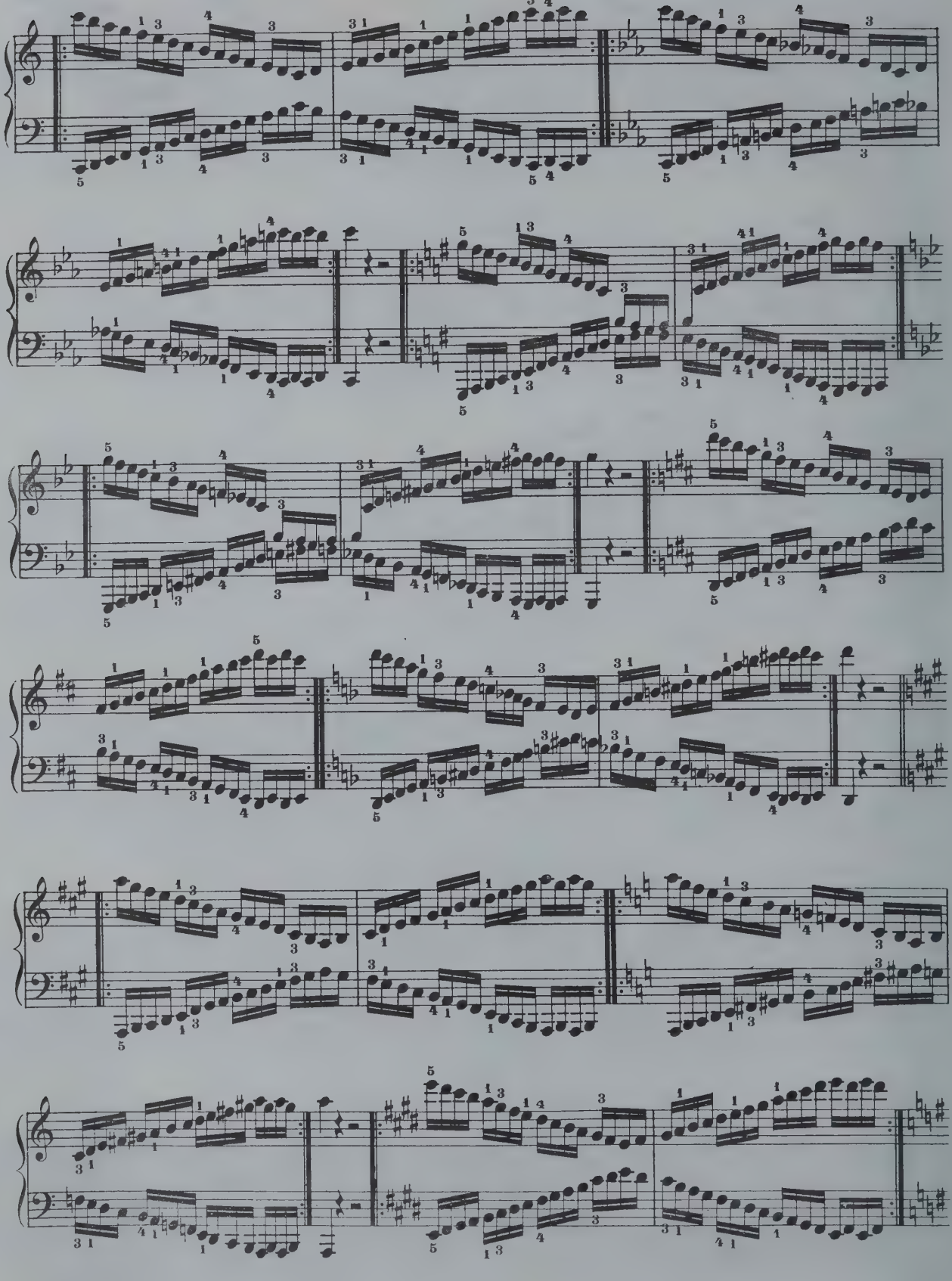
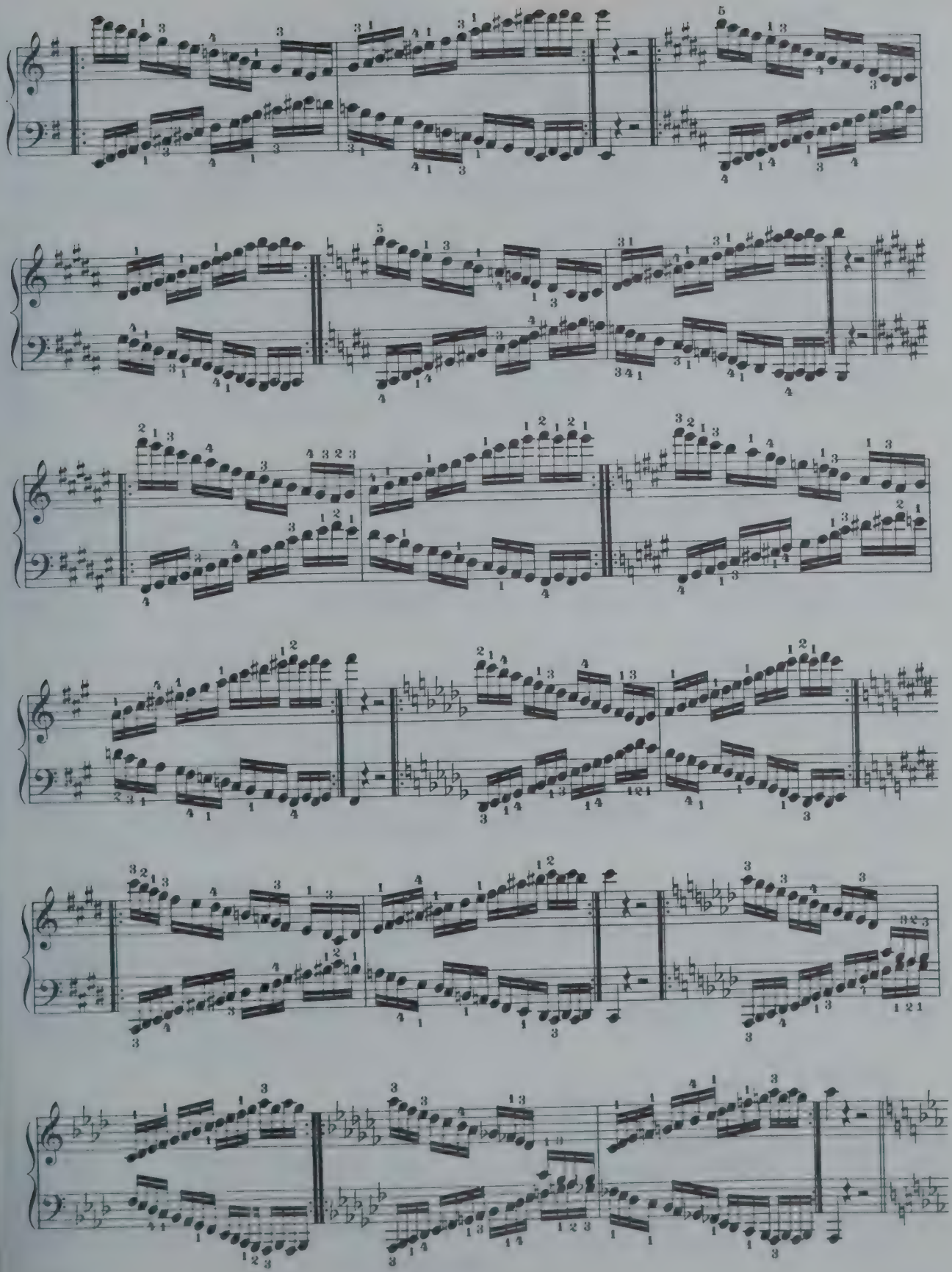
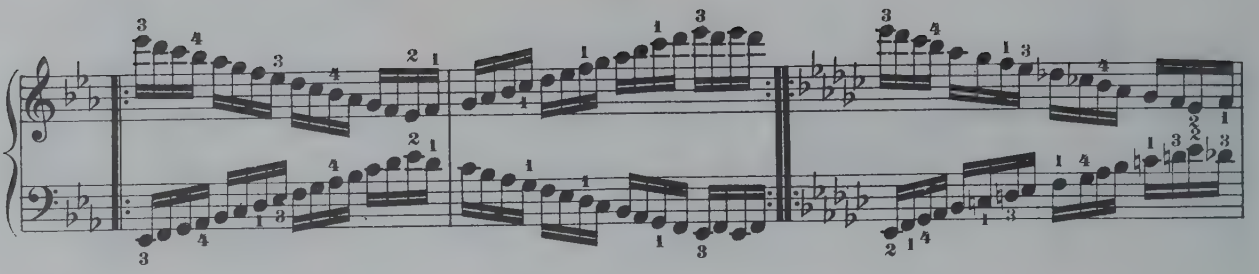
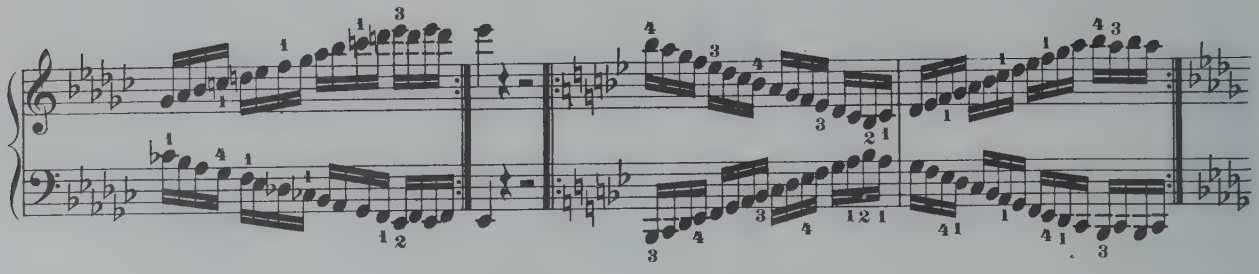
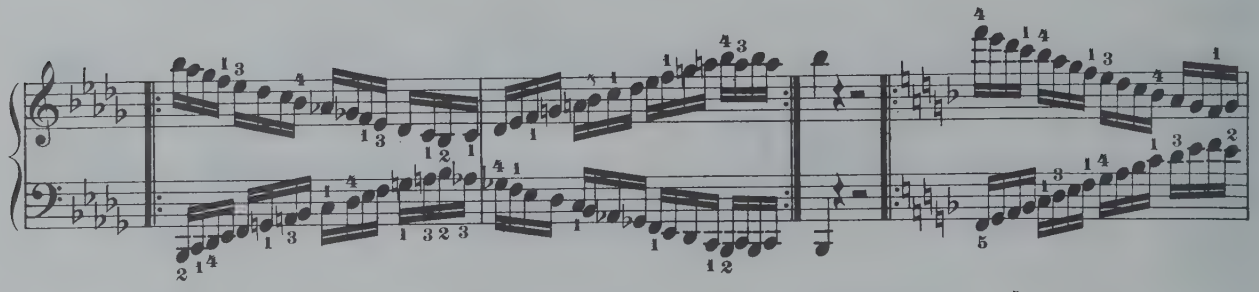
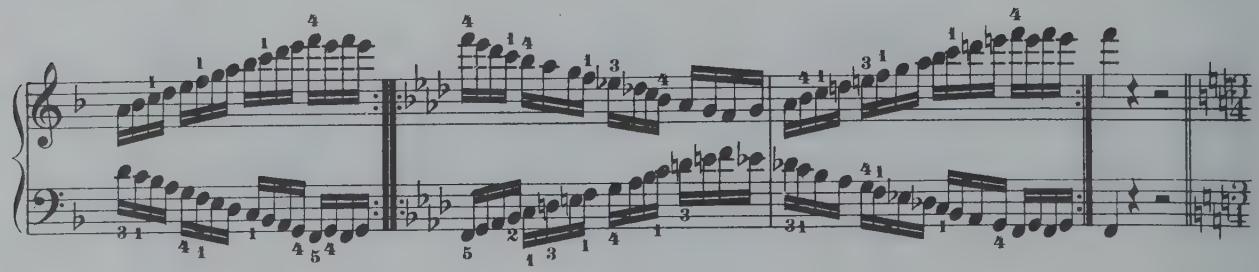
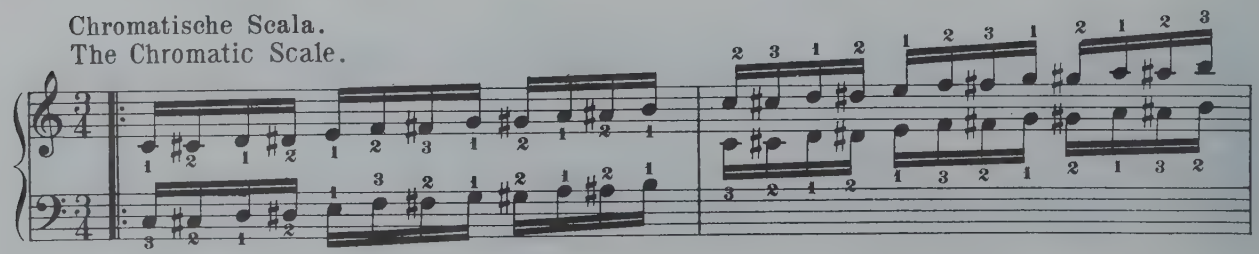
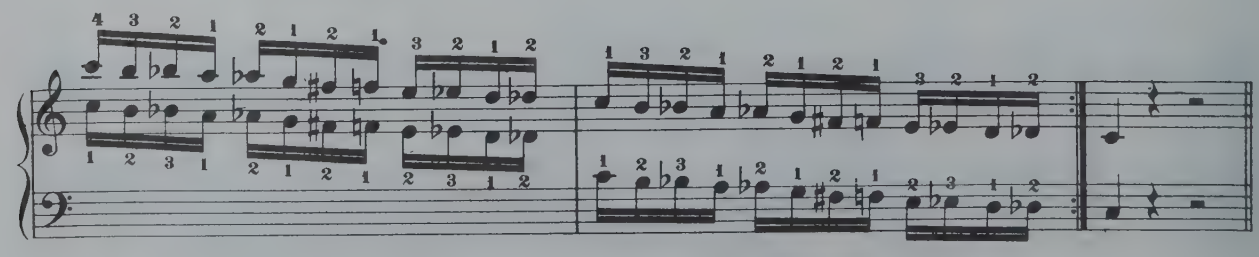
Scalen in der Gegenbewegung.
Scales in contrary motion.

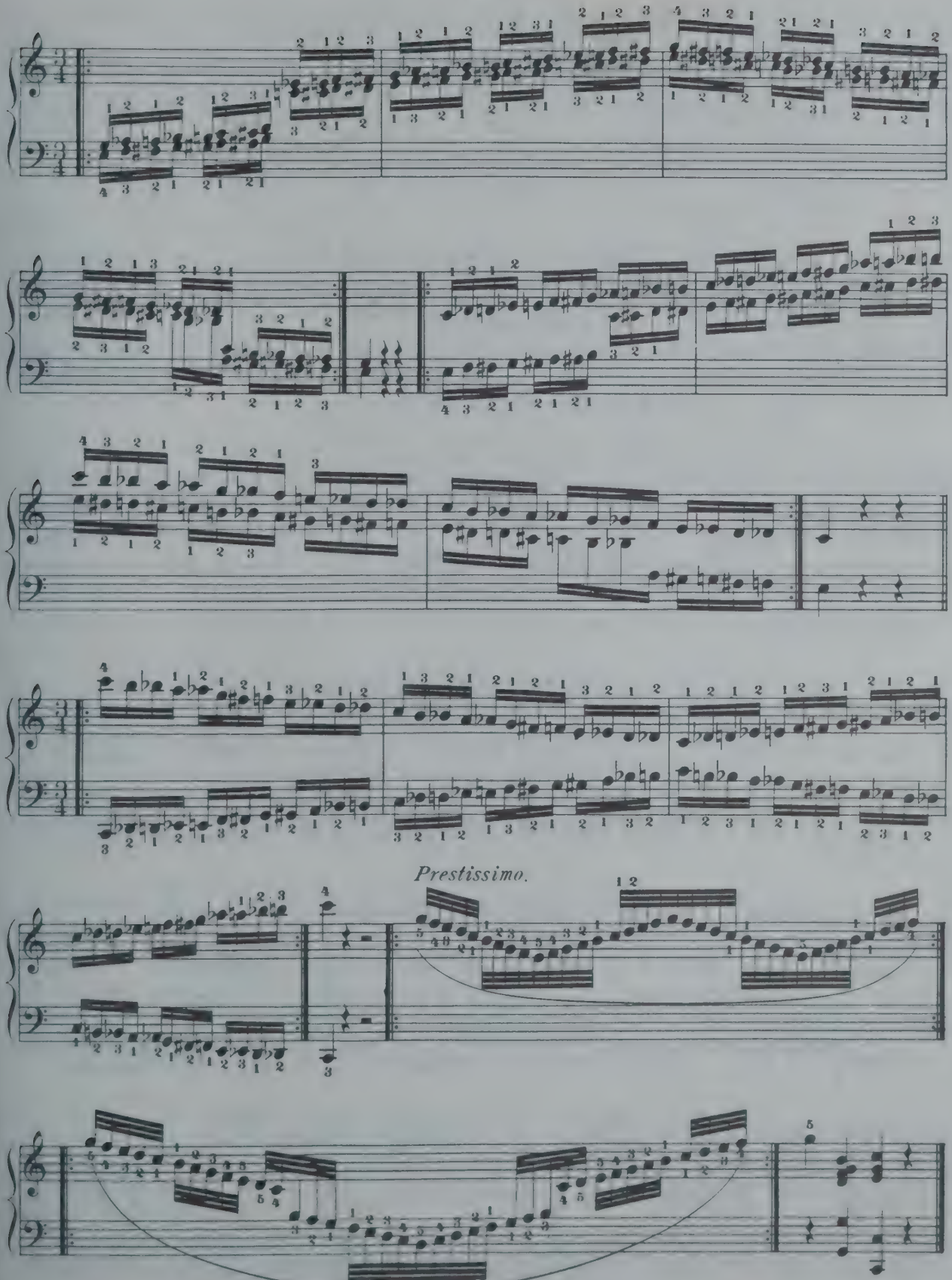






Chromatische Scala.
The Chromatic Scale.




Prestissimo.

Praktische Fingerübungen.

Practical Finger-exercises.

Sechste Abtheilung.

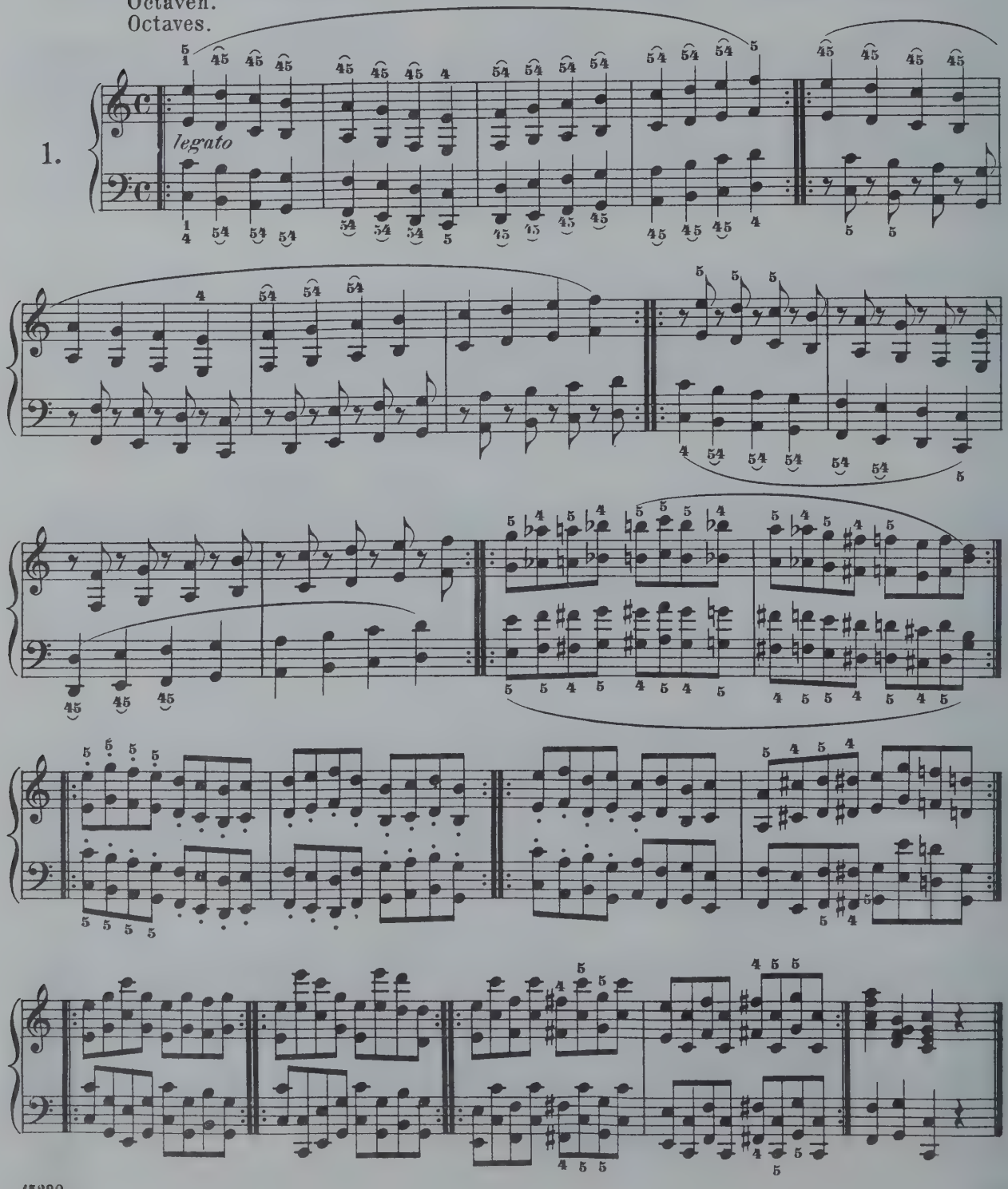
Octaven und Accorde.

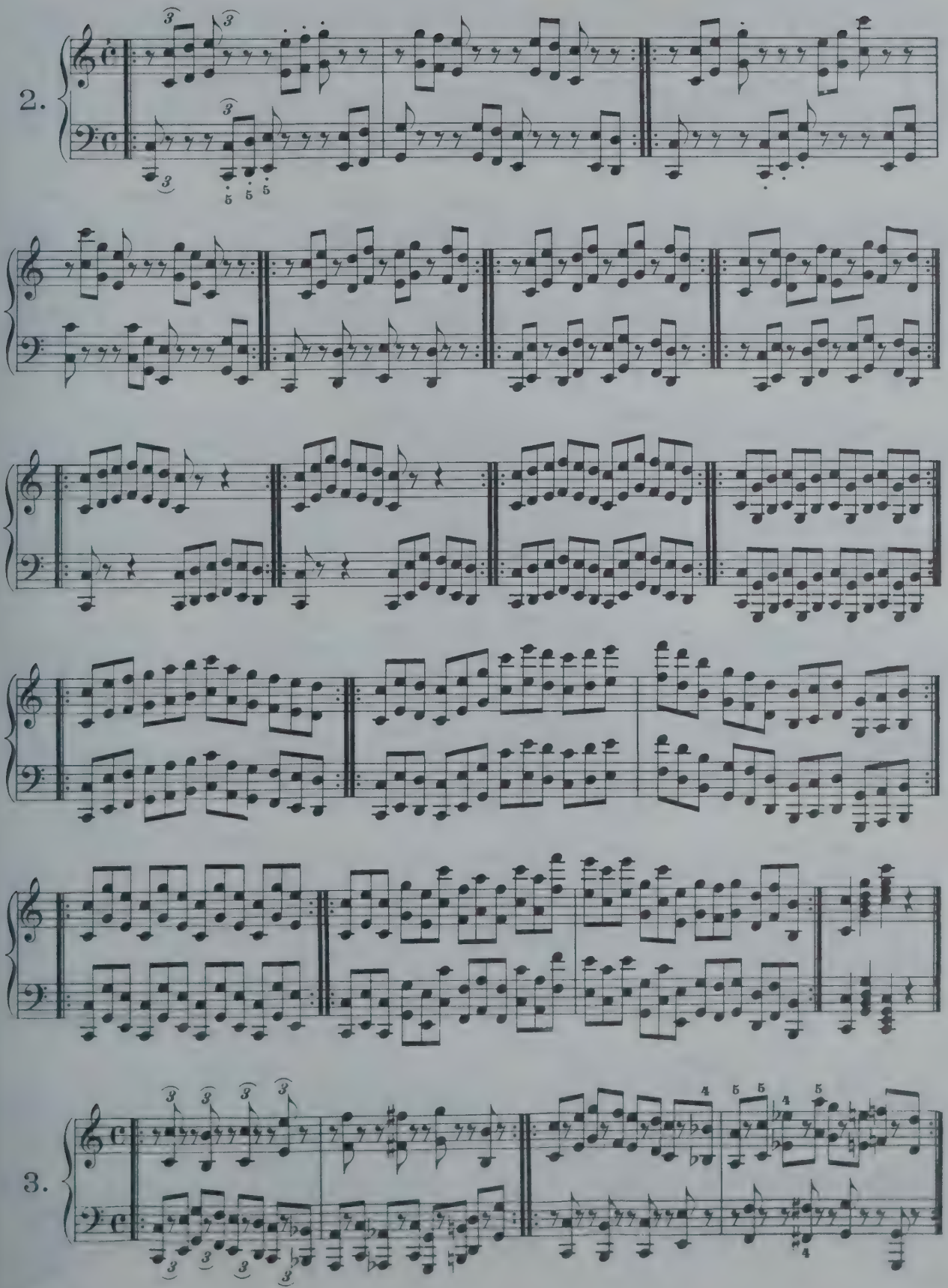
Section VI.

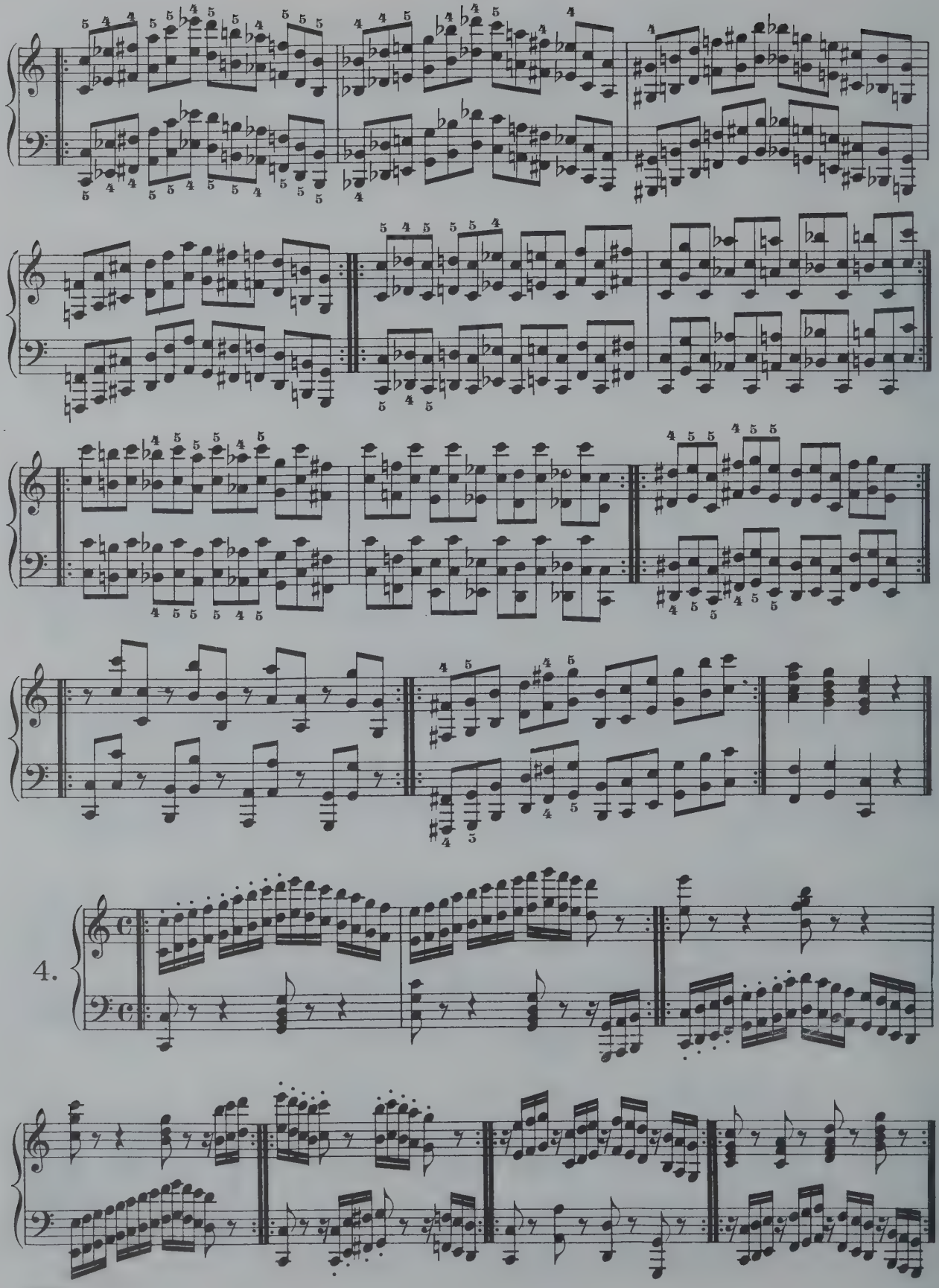
Octaves and Chords.

Octaven.
Octaves.

1.




2.
3.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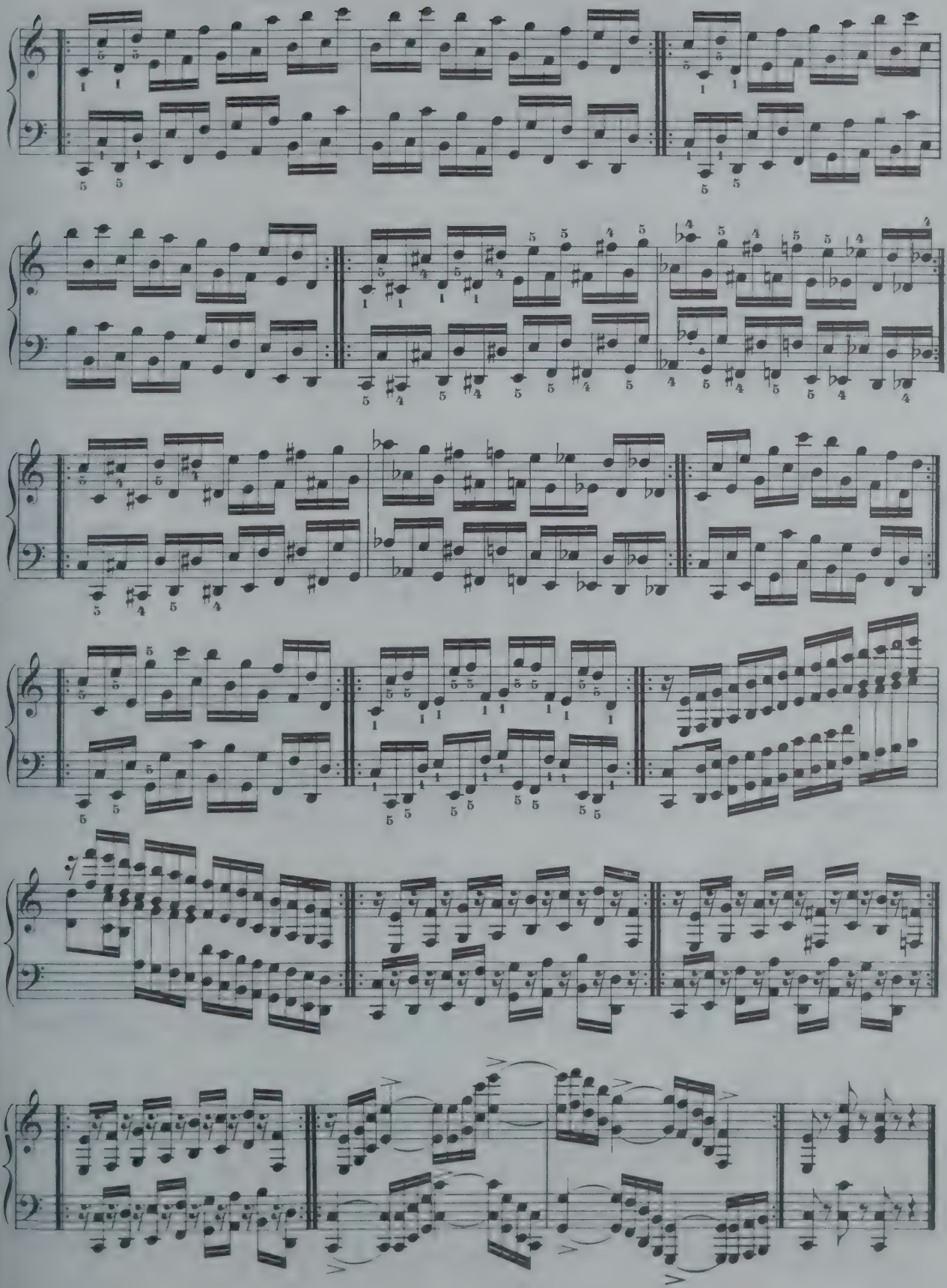

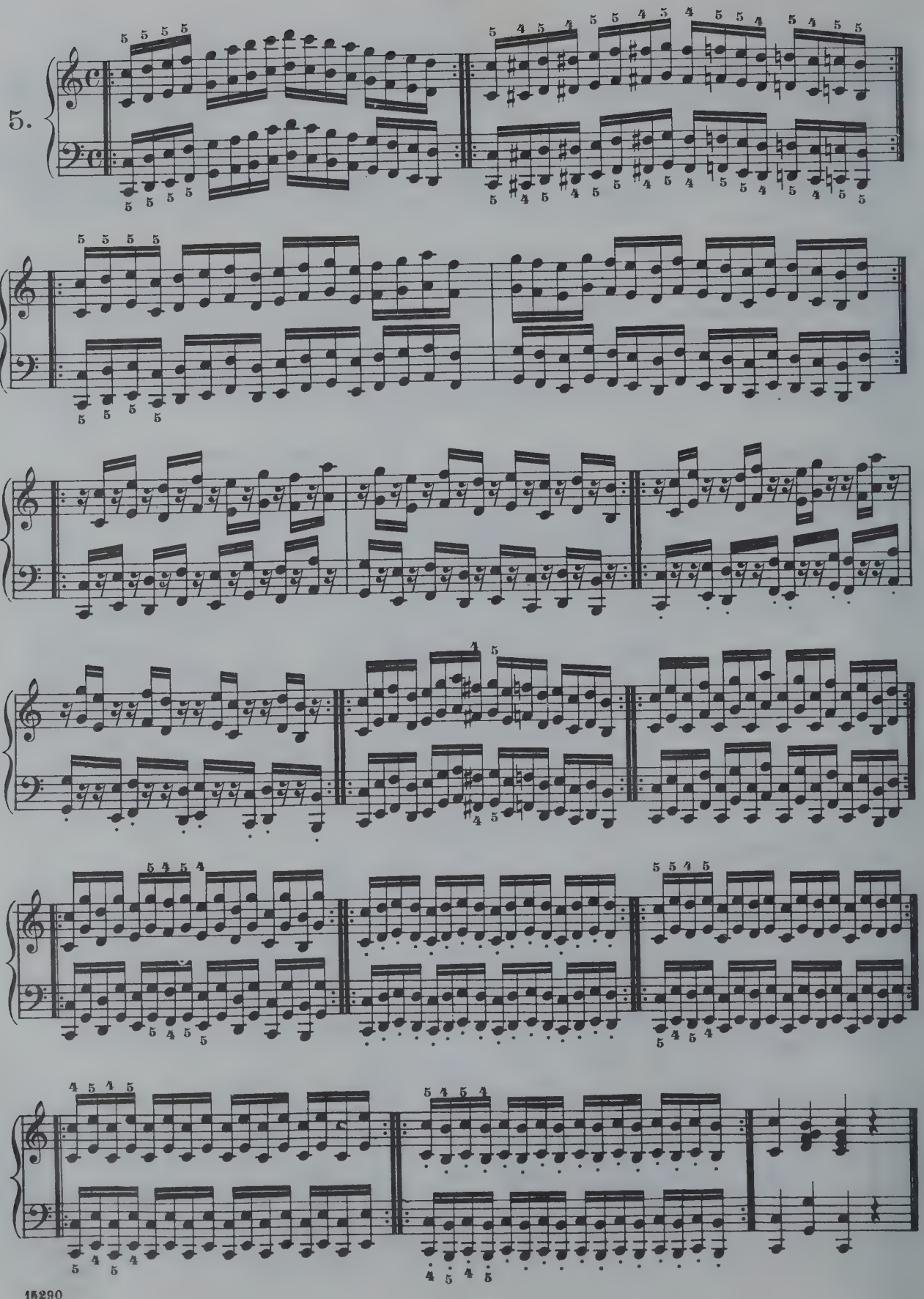
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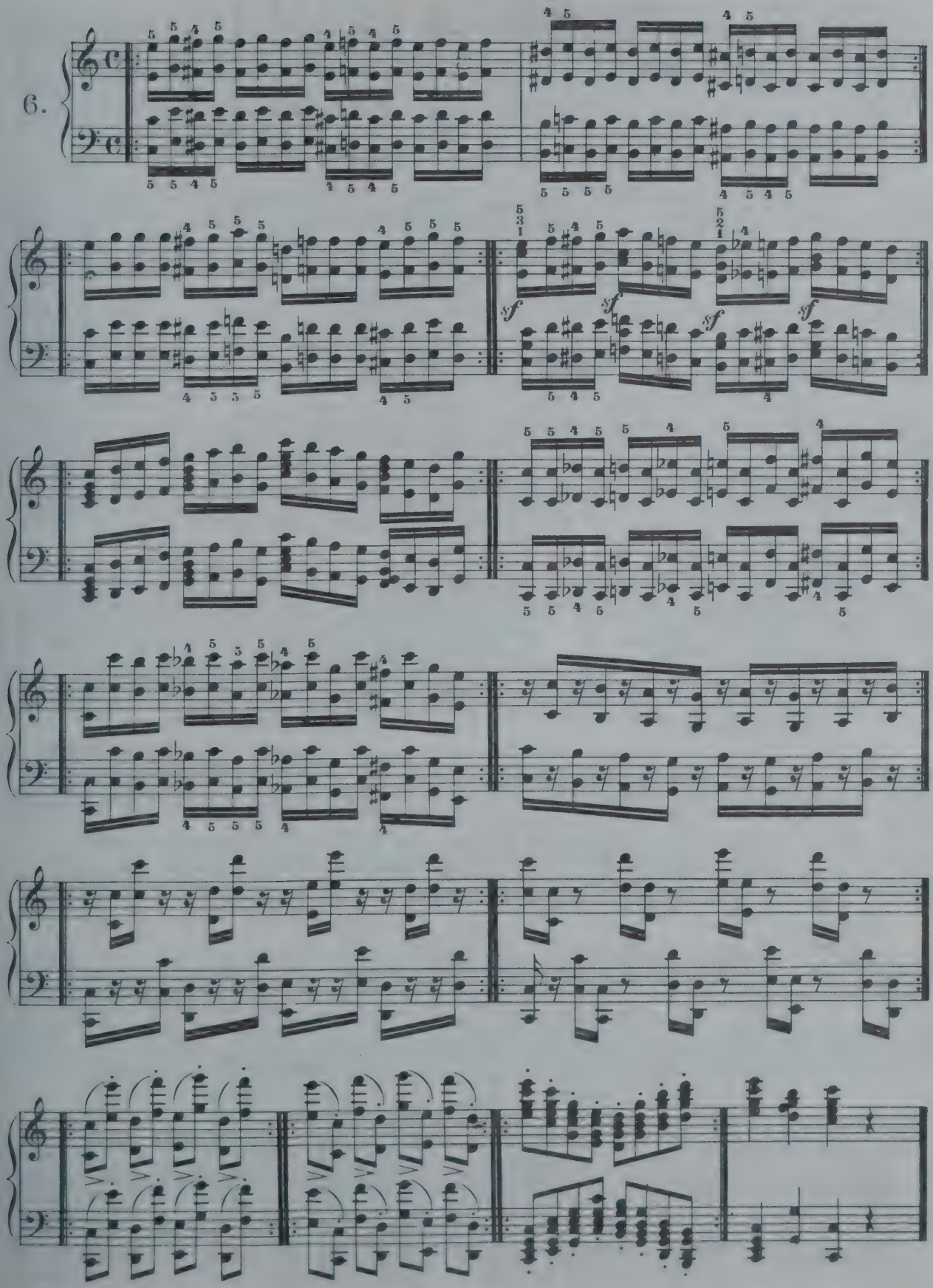

6.
sf
sf
sf
sf

Vivace.

7.

f

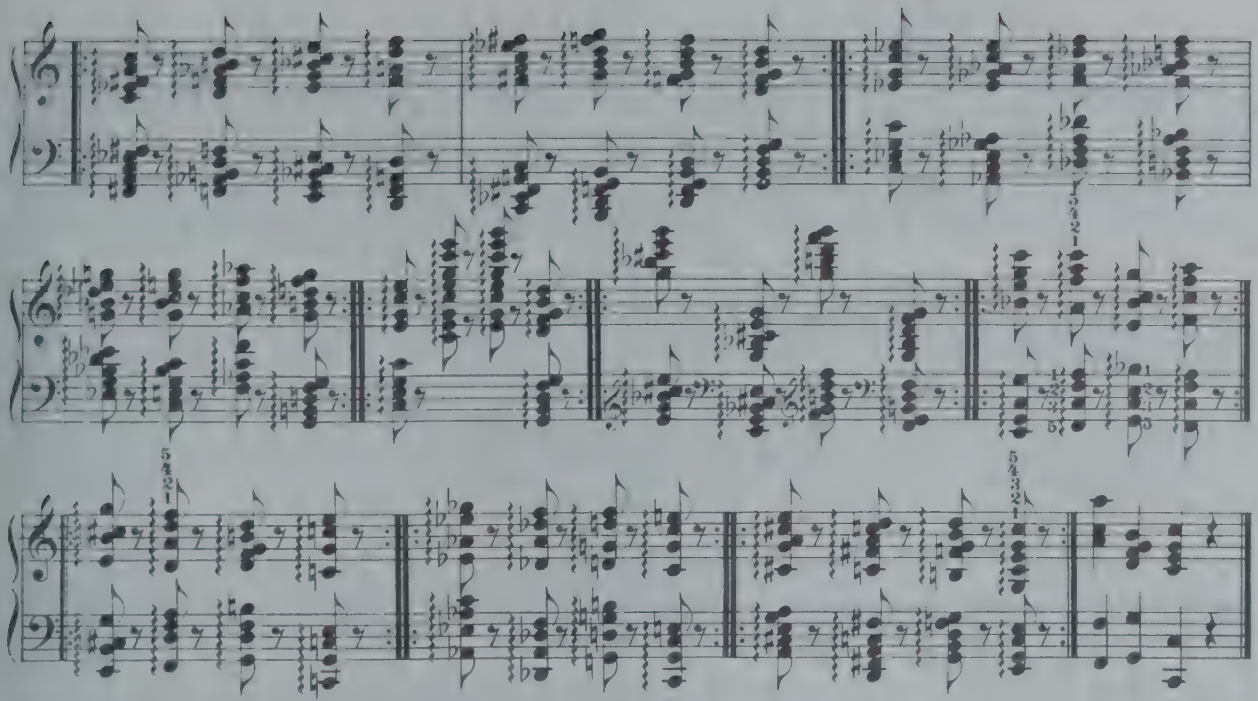
ten. *ten.* *ten.* *ten.*

marcatissimo

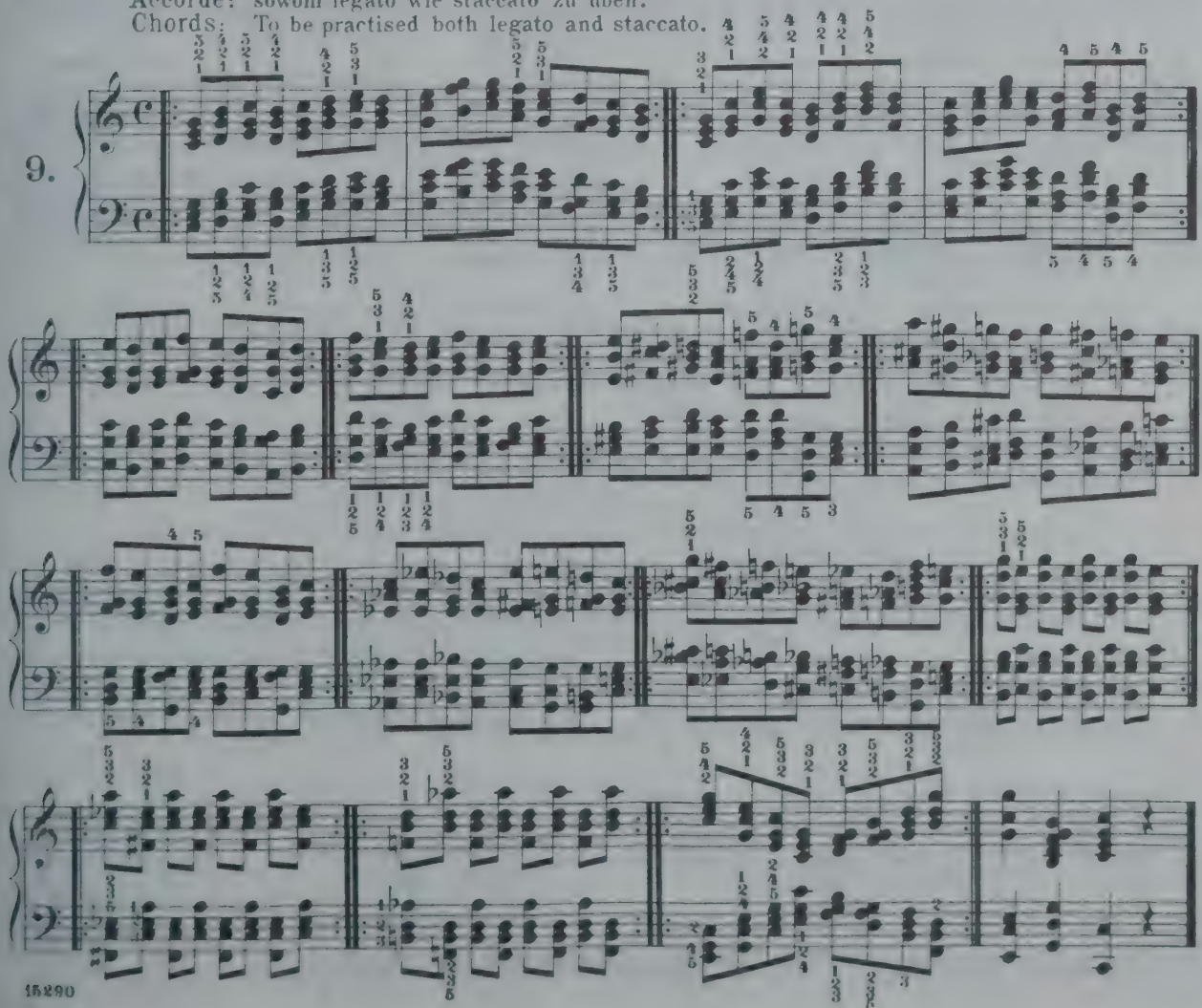
fz

Arpeggio. Gebrochene Accorde. Broken Chords.

8.



Accorde: sowohl legato wie staccato zu üben.
Chords: To be practised both legato and staccato.



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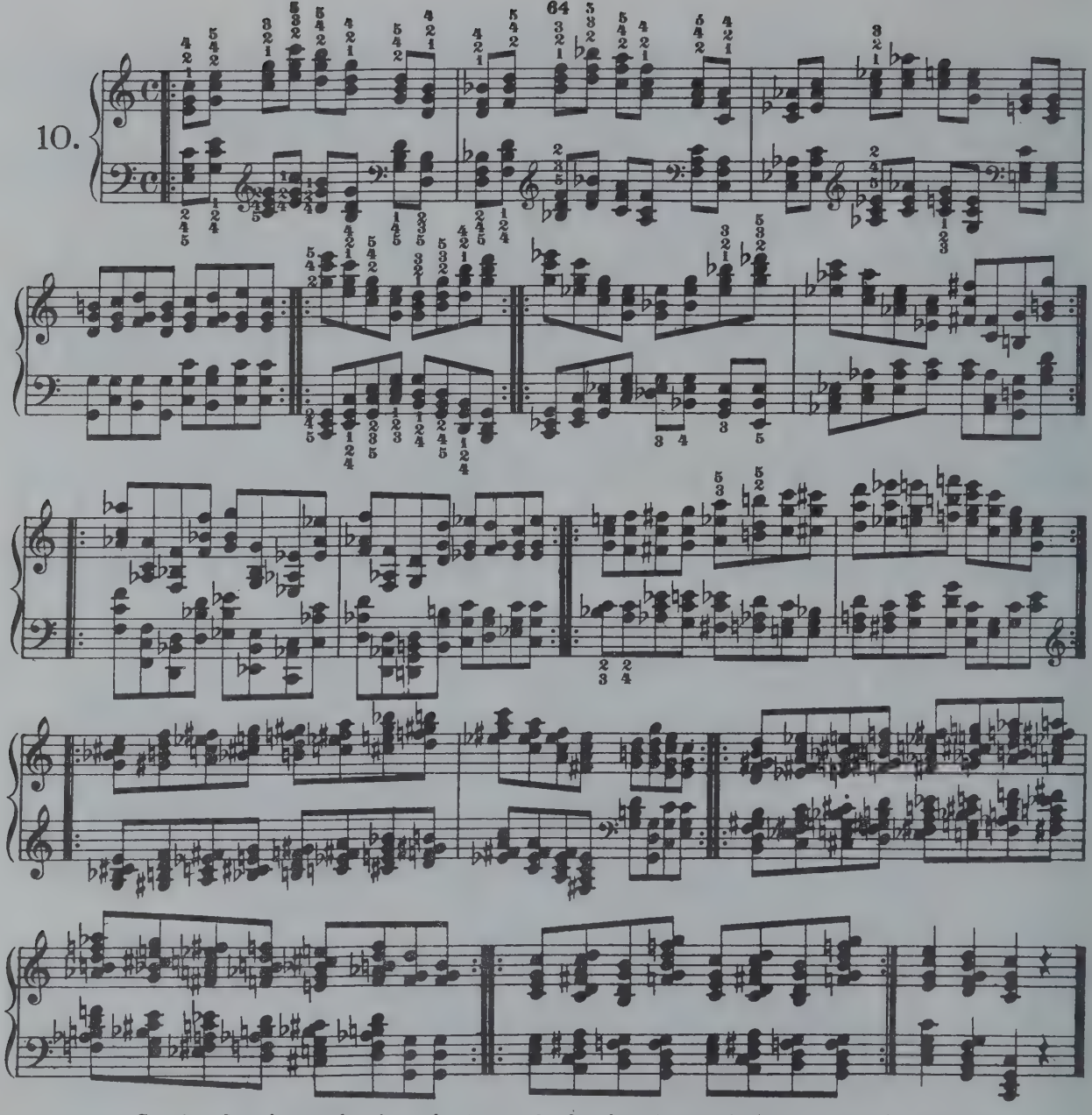
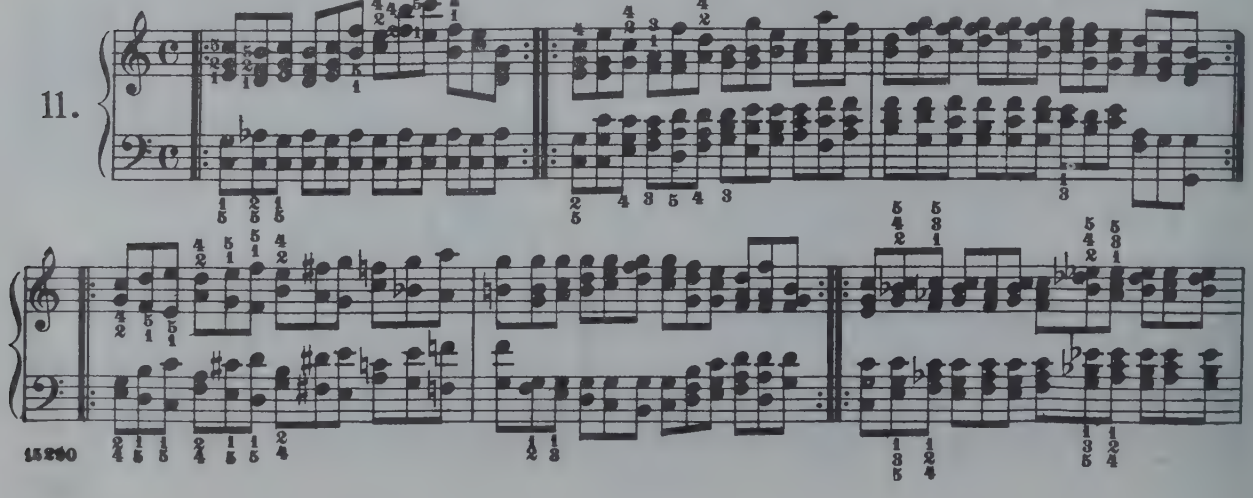
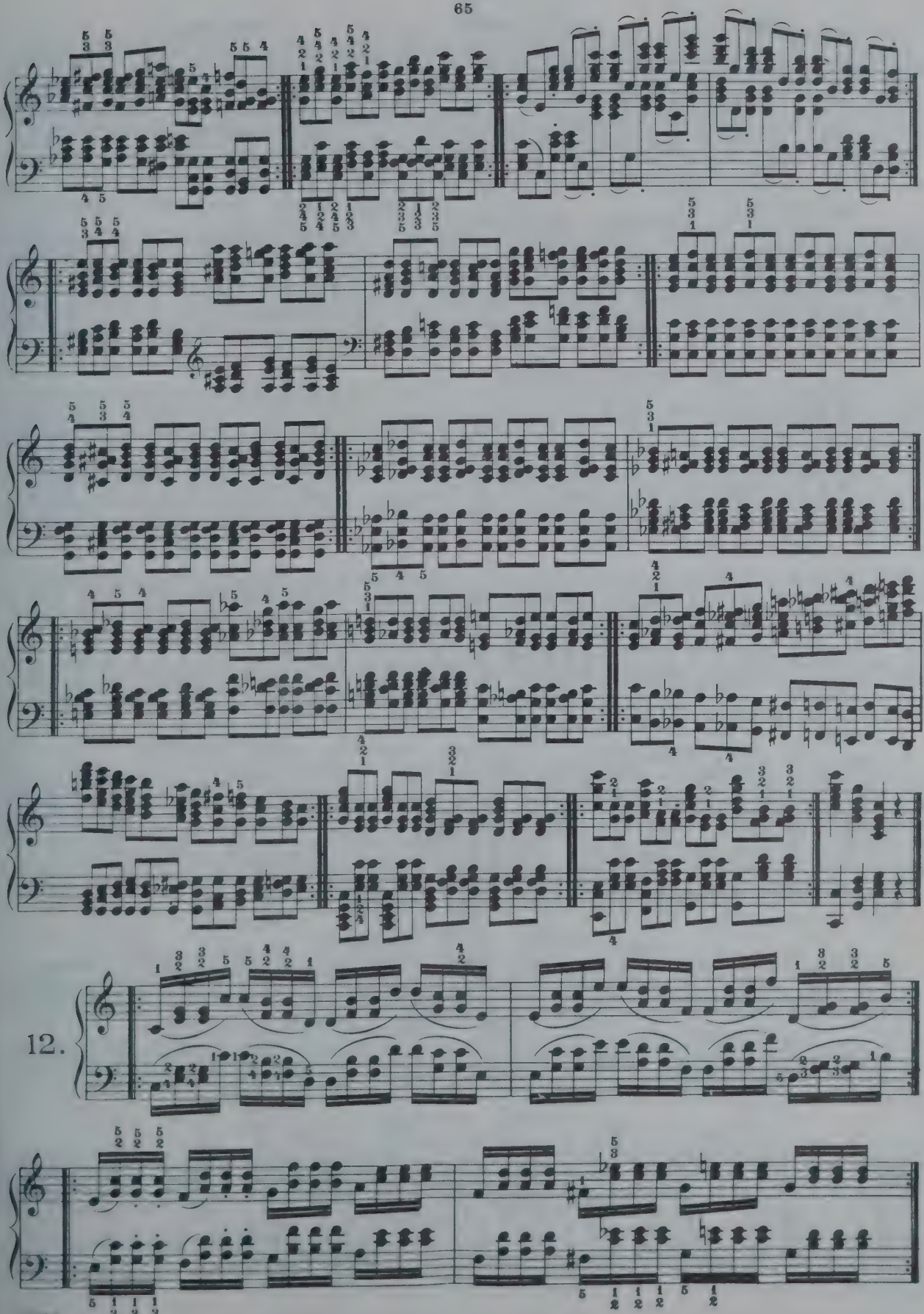


Sempre leggiermente staccato. (immer leicht abgestossen) light staccato throughout.

11.

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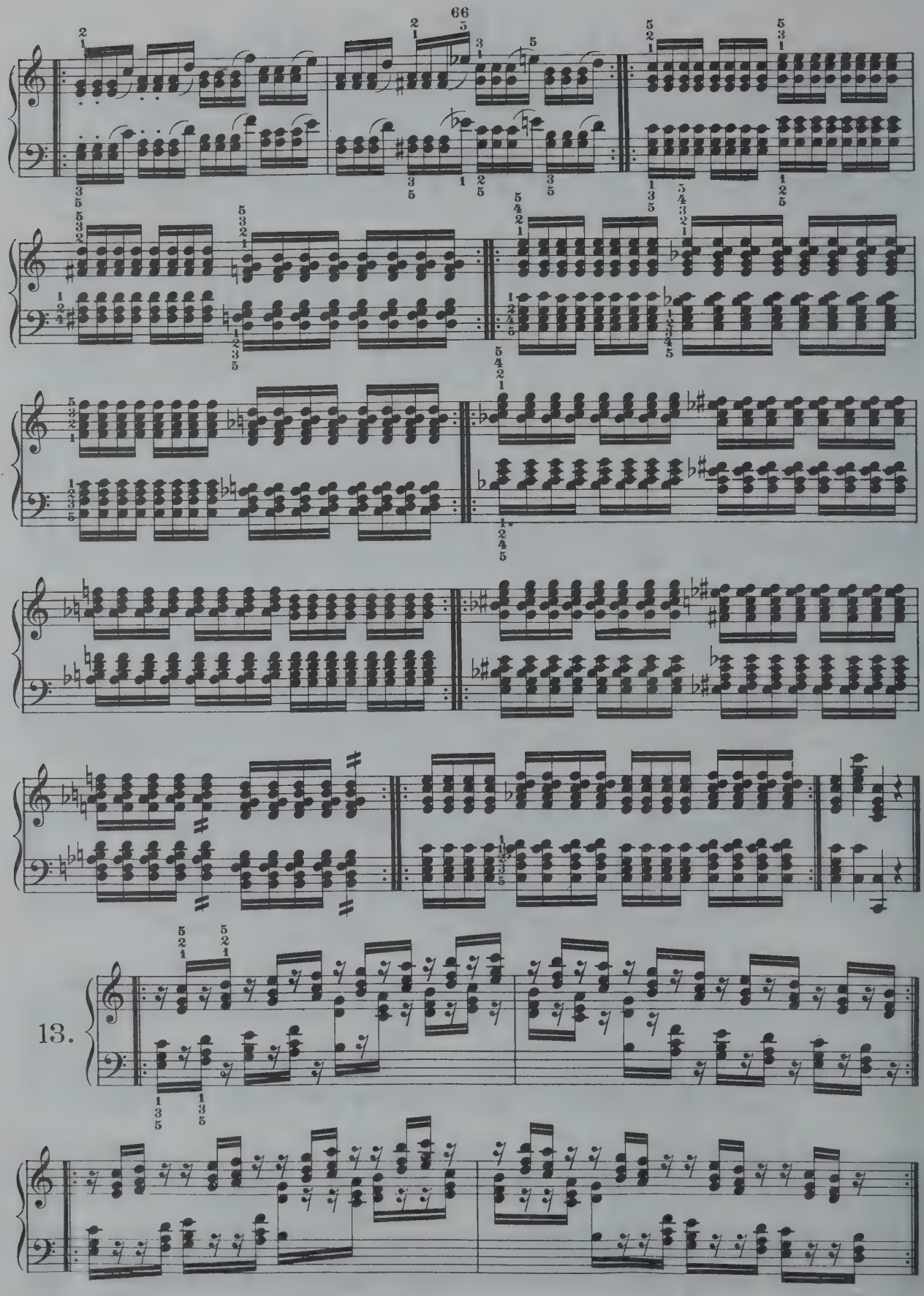
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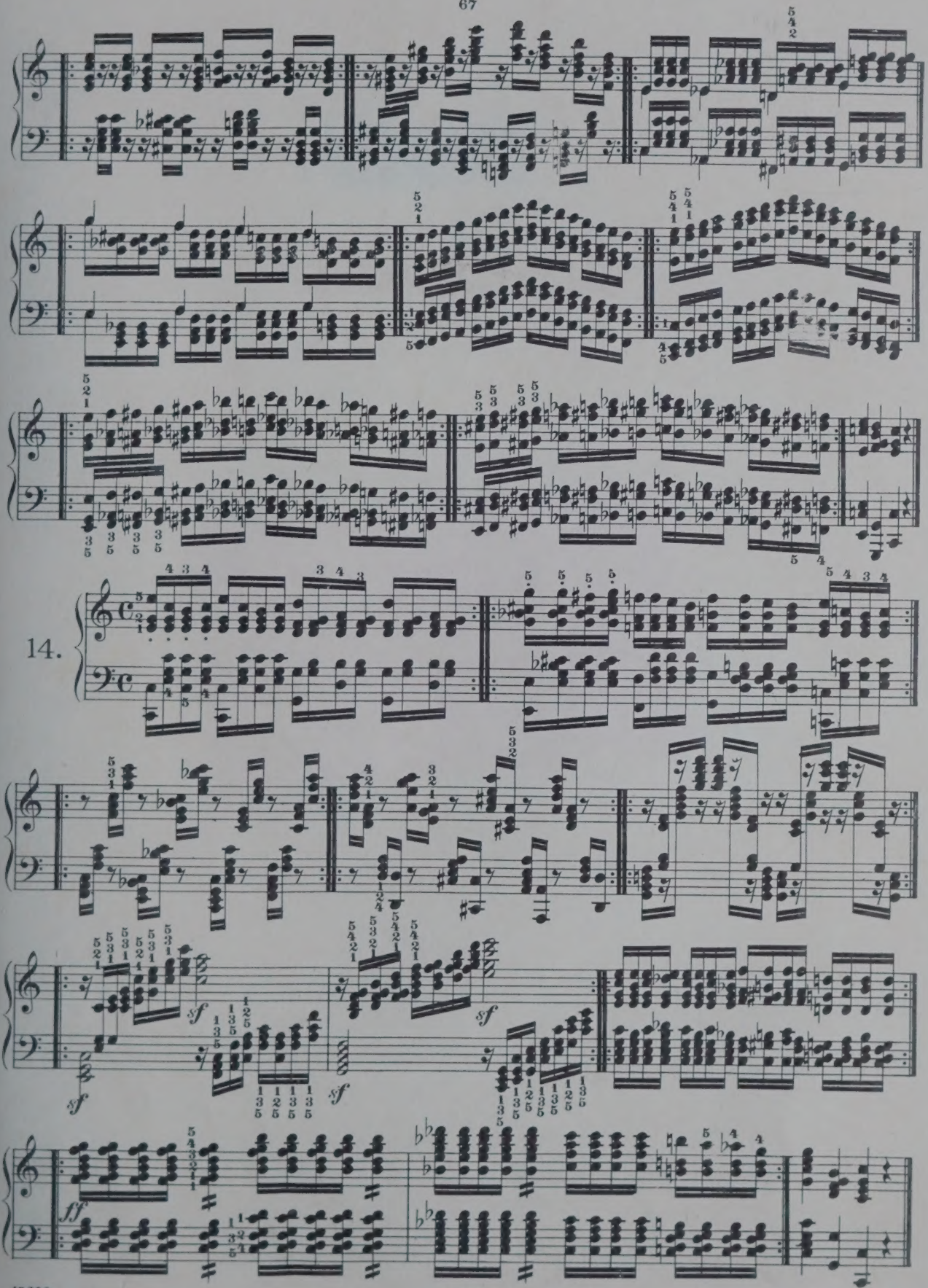
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Czerny, Carl.
Practical finger exercises

SCHIRMER'S LIBRARY of Musical Classics

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L. 1070	Op. 61.	School of Velocity. 40 Studies. Complete. The Same. L. 259, Bk. I; L. 260, Bk. II; L. 262, Bk. III.
L. 504	Op. 70.	50 Pieces without Octaves. For Beginners.
L. 508	Op. 79.	20 Children—Studies without Octaves.
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BIEHL, A.

L. 530	Op. 30.	The Elements of Piano-Playing.
L. 497	Op. 44.	25 Easy and Progressive Studies. With special reference to the left hand. Bk. I; L. 498, Bk. II.

BRAHMS, J.

L. 1600		51 Exercises.

BRAUER, F.

L. 494	Op. 15.	12 Studies for Development of Velocity.

BURGMULLER, F.

L. 500	Op. 100.	25 Easy and Progressive Studies. (Oesterle). Complete. The Same. L. 977, Bk. I; L. 978, Bk. II.
L. 755	Op. 105.	12 Brilliant and Melodious Studies. (Oesterle.
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A-1173

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